

UNIVERZITA KARLOVA V PRAZE - FILOZOFICKÁ FAKULTA  
ÚSTAV ANGLOFONNÍCH LITERATUR A KULTUR

Linguistic Differences, Differences in Mind Style: Corpus  
Analysis of William Faulkner's Novel *As I Lay Dying*

Jazykové rozdíly, rozdíly ve "stylu mysli": korpusová analýza  
románu Williama Faulknera *Když jsem umírala*

BAKALÁŘSKÁ PRÁCE

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Zlone, srpen 2021

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## Acknowledgments

I would like to thank my supervisor PhDr. Hana Ulmanová, PhD, MA for her guidance, patience, encouragement and valuable advice.

# Abstrakt

Cílem této práce je ukázat, že zpracování jazykového projevu jednotlivých postav románu Williama Faulknera *Když jsem umírala* pomocí metod korpusové lingvistiky může vést k hodnotným výsledkům použitelným v literárním bádání. Prvním výsledkem je exaktní podložení přesvědčení, že každá z postav si drží svůj typický jazykový projev, který lze charakterizovat souborem klíčových slov. Navazujícím dalším výsledkem pak je formulování získaného souboru klíčových slov v termínech pojmu "styl mysli" (mind style). Tento pojem byl zaveden Rogerem Fowlerem v roce 1977 a vychází ze zkoumání typické, pravidelné a důsledné volby jazykových prostředků, která může být pozorována jako určitý vzorec nebo způsob řeči zprostředkovávající pohled mluvčího na svět a na sebe sama.

V teoretické části práce byla objasněna spojující linie mezi modernistickou literaturou, metodou proudu vědomí, korpusovou lingvistikou a "stylem mysli". Dále byla stanovena metoda práce a naznačeny také její limity a možné obtíže.

Pro část zaměřenou na jazykový a literární výzkum byl ze všech přímých řečí románu sestaven seznam v tabulkovém procesoru a jednotlivé výroky byly označeny pořadovým číslem, zkratkou mluvčího a zkratkou toho, kdo mluvčího citoval. Pak byl celý materiál přeorganizován podle jednotlivých mluvčích a pro osmnáct mluvčích byly vytvořeny jazykové korpusy. Každý z těchto korpusů byl pak pomocí webového nástroje korpusové lingvistiky Sketch Engine porovnán s celkem všech zbývajících korpusů a tak byl pro tyto postavy románu získán seznam klíčových slov a klíčových výrazů.

Vzniklé soubory klíčových slov a výrazů posloužily pak jako podklad pro popis "stylu mysli" zkoumaných postav. Pro sedm postav bylo přidáno porovnání s kvalitativní analýzou holandské literární vědkyně Ineke Bockting.

V závěru práce byly zhodnoceny získané výsledky, přínosy použité metody i hranice jejích možností. Vzhledem k tomu, že některé postavy románu se objevují i v jiných Faulknerových dílech, bylo by možné zkoumání jejich jazykových projevů rozšířit ještě o tato další díla.

# Abstract

The aim of this thesis is to show that the processing of the language of individual characters in William Faulkner's novel "As I Lay Dying" using the methods of corpus linguistics can lead to valuable findings applicable in literary research. The first result is the confirmation based on exact methods, of the conviction that each of the characters in the work maintains his or her typical language, which can be characterized by a set of key words and key expressions. The second, related, result is the presentation of the acquired set of keywords in terms of the concept of "mind style". This notion was introduced by Roger Fowler in 1977 and is based on the study of typical, regular and consistent lexical choices, which can be observed as a certain pattern or manner of language conveying the speaker's view of the world and of his or her mental self.

In the chapter dealing with the theoretical background of the thesis, the connecting line between modernist literature, stream-of-consciousness method, corpus linguistics, and mind style was clarified. Furthermore, the method of the work was defined and its limitations and possible difficulties were also indicated.

For the section focused on linguistic and literary research, a list of all the direct speeches of the novel was compiled in a spreadsheet and each utterance was labelled with a number, the abbreviation of the speaker and the abbreviation of the character that quoted the speaker. Then the entire material was reorganized according to each individual speaker and linguistic corpora were created for the eighteen speakers. Each of these corpora was then compared against the total of all the remaining corpora using the web-based corpus linguistics tool Sketch Engine, thus providing a list of keywords and key expressions for the selected characters.

The resulting sets of keywords and expressions then served as the basis for describing the mind style of the examined characters. For seven characters, a comparison with the qualitative analysis of the Dutch literary scholar Ineke Bockting was included.

The thesis is concluded with an evaluation of the results obtained, the benefits of the applied method and the limits of its potential. Since some of the characters from the novel appear in other works by Faulkner, it would be possible to extend the investigation of their language to these works.

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# Introduction

This thesis brings together three major topics: stream of consciousness, corpus linguistics and "mind style". A modernist novel based on the stream-of-consciousness method will be processed using corpus linguistics techniques and the result will be presented as a very modest but valid example of literary research working with the notion of mind style.

The aim of the thesis is to show that

- a) the individual characters created by William Faulkner in one of his novels (*As I Lay Dying* 1930)<sup>1</sup> maintain their typical style,<sup>2</sup> namely, their typical spoken language throughout the whole novel;
- b) corpus linguistics is a useful tool in the analysis of their language and, with its quantitative approach, can enrich the research with exact data;
- c) the results of this analysis can be formulated in terms of Fowler's notion of mind style.

Some of the results will then be compared with another study of the mind style of Faulkner's same characters in the work of the Dutch scholar Ineke Bockting.<sup>3</sup>

The work is divided into three chapters. The first chapter delineates the theoretical background. It is important to find a connecting line from modernist literature through the stream of consciousness method to the notion of mind style and corpus linguistics. A keyword-based approach is shown as being appropriate. Then the research material is defined and the method of its processing is proposed. It should be seen that the proposed method has its own limitations and also that some reduction is caused by the limited scope of this work.

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<sup>1</sup> William Faulkner, *As I Lay Dying* (New York: Vintage International, 2005).

<sup>2</sup> Such a typical style can be perceived as speech identity: "So aural a difference is there that Faulkner must have been conscious of the way these speeches would have sounded." Linda W. Wagner, "'As I Lay Dying': Faulkner's All in the Family," *College Literature* 1, no. 2 (1974): 74.

<sup>3</sup> Ineke Bockting, *Character and Personality in the Novels of William Faulkner: A Study in Psychostylistics* (New York: University Press of America, 1993).



The second chapter gives an overview of the data concerning the 18 selected characters of Faulkner's novel. Attention is focused on average sentence length, number of questions, and the type of pronouns used. The characters are arranged according to their role in the story, and then the overall scheme of the story, which is based on the Bundren family's journey, is outlined. The question of the itinerary of their journey is discussed as a map problem. The chapter thus provides context essential to understanding the position of the individual characters, their speech and actions.

The third chapter consists of 18 sections, each with a table of keywords. Keywords and key expressions are further divided into three categories describing the status, language and features of each individual character. Below each table is a description of the mind style based on the keywords given by the table. For the seven figures of the Bundren family, a summary of the results of Ineke Bockting's qualitative method is added to evaluate how the quantitative method can contribute to the research.

The conclusion provides a discussion on the obtained results and on the possible contribution the chosen method can make to research concerning the mind style of characters in fiction.

An appendix containing all the prepared material in the form of numbered direct speeches is included.

## Chapter 1 Theoretical Background

### 1.1 William Faulkner and His Style

William Cuthbert Faulkner, born in 1897 in New Albany Mississippi, became a celebrated writer only after being awarded the Nobel Prize in Literature in 1949. His novel *As I Lay Dying*, which was written in 1930, is one of his best-known modernist works. It is based on the „stream-of-consciousness“ method and stems from the same source as Faulkner's other writings. In his own words:

I discovered that my own little postage stamp of native soil was worth writing about and that I would never live long enough to exhaust it.<sup>4</sup>

The city of Jefferson in his fictional county of Yoknapatawpha has its model in his hometown of Oxford, Mississippi.<sup>5</sup> The voices of the characters he created are modeled after those of his relatives and of the people who lived around him. Faulkner was first a listener before he became a writer. He was a listener who was eager to enter into the minds of the speakers and who longed to reproduce the contents of their minds in his novel's characters. In such an undertaking, he found the concept of stream of consciousness very helpful.

Faulkner himself is not the originator of the term, nor is he the first to apply it in literature. To discover the origin of the idea, we must look further back to William James's *Principles of Psychology*,<sup>6</sup> written in 1890. James's work might even represent an "entry point" to the study of modernism.<sup>7</sup>

In his work James examined what he initially called "the stream of thought." This concept is discussed throughout the 66 pages<sup>8</sup> of his book. He observes that "most books start with sensations, as the simplest mental facts;"<sup>9</sup> but this supposition is wrong. The first fact studied by a psychologist should instead be the phenomenon of thinking. He points out that he uses the word "thinking" "for every form of consciousness indiscriminately."<sup>10</sup>

There are five aspects of thought. First, "every thought tends to be part of a personal consciousness."<sup>11</sup> Second, thought is always changing. Third, thought is "sensibly continuous."<sup>12</sup> Fourth, "it always appears to deal with objects independent of itself."<sup>13</sup> The last aspect relates to the

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<sup>4</sup> Philip Gourevitch, *The Paris Review Interviews*, vol. II (New York: Picador, 2007), 57.

<sup>5</sup> Richard J. Gray, *A Brief History of American Literature* (Chichester: Wiley-Blackwell, 2011), 204.

<sup>6</sup> William James, *The Principles of Psychology, Vol I* (New York, NY: Henry Holt and Co, 1890).

<sup>7</sup> Rita Barnard, "Modern American Fiction," Chapter, In *The Cambridge Companion to American Modernism*, edited by Walter Kalaidjian, 39–67, Cambridge Companions to Literature (Cambridge: Cambridge University Press, 2005), 54.

<sup>8</sup> William James, *The Principles of Psychology, Vol I* (New York, NY: Henry Holt and Co, 1890), 224 - 290.

<sup>9</sup> James 224.

<sup>10</sup> James 224.

<sup>11</sup> James 225.

<sup>12</sup> James 225.

<sup>13</sup> James 225.

fact that thought always chooses some objects and rejects the rest. These five points are intended a basis for James's entire book.

From these words, we can deduce that the notion of "thought" and "consciousness" are interchangeable for him and so are consequently the expressions "stream of thought" and "stream of consciousness." It is also worth noticing that he explicitly involves spoken sentences in the stream of consciousness when writing about "what passes through the mind as we utter"<sup>14</sup> a phrase. In this analysis he already uses the term "stream of consciousness" and not "stream of thought."

## 1.2 The Notion of Mind Style

The method of the stream of consciousness gives the reader an insight into the mind of a character. Studying the mind of an individual person we can recognize some persisting tendencies and typical features. The more a person differs from what is considered normal, the more clearly we distinguish his or her typical characteristics. So it is no wonder that a typical example found often in the literature concerning Fowler's notion of mind-style is Benjy,<sup>15</sup> a mentally disabled young man from Faulkner's *The Sound and the Fury*. The novel is written in the stream-of-consciousness method and so this circumstance testifies to the attention that the close connection between the two notions aroused.

The term "mind style" was coined by British linguist Roger Fowler. In his often-quoted words written in 1977: "cumulatively, consistent structural options, agreeing in cutting the presented world to one pattern or another, give rise to an impression of a world-view, what I shall call a mind-style."<sup>16</sup> A very important intuition follows immediately: "In the novel, there may be a network of voices at different levels, each presenting a distinct mode of consciousness [. . .]."<sup>17</sup> It should be mentioned

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<sup>14</sup> James 279.

<sup>15</sup> This can be found in: Geoffrey Neil Leech and Mick Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (London: Routledge Taylor & Francis Group, 2015), 165. At least five other authors depend on this text: Roger Fowler himself in Roger Fowler, *Linguistic Criticism* (Oxford: Oxford University Press, 1986), 133., E. Semino in Elena, Semino, "Mind Style Twenty-five Years On," *Style* 41, no. 2 (2007), 154., the author of a stylistics handbook: Michael Burke, *The Routledge Handbook of Stylistics* (London: Routledge, 2017), 161., and an article dealing with corpus linguistics: Dan McIntyre and Dawn Archer, "A Corpus-based Approach to Mind Style," *Jlse* 39, no. 2 (2010). Ineke Bockting devoted to Benjy 16 pages of her book *Character and Personality in the Novels of William Faulkner* (quoted above) written in 1995. All these examples depend on Leech and Short.

<sup>16</sup> Roger Fowler, *Linguistics and the Novel* (London: Routledge, 1983), 76.

<sup>17</sup> Fowler, *Linguistics and the Novel*, 76.

here that Ineke Bockting in her analysis of Faulkner's *As I Lay Dying* used the expression employed by Fowler: "voices." She called the chapter devoted to this novel "Multiple Voices in *As I Lay Dying*."<sup>18</sup>

Fowler's identification of mind style with a world view gives an impression of a reduction of the former idea or at least of some confusion. Elena Semino suggests seeing mind style rather as being complementary to the "world view" or "ideological point of view." She shows that Fowler himself made a slight difference when using these two expressions. Mind style would rather be "any distinctive linguistic presentation of an individual mental self,"<sup>19</sup> whereas point of view would be "the set of values, or belief system, communicated by the language of the text."<sup>20</sup> Semino further specifies that she will use "ideological point of view" for social, religious, cultural or political aspects, while the term "mind style" should be reserved to what is "primarily personal and cognitive in origin."<sup>21</sup> To mention one more distinction, it can be useful to compare the term "point of view" meant this time as a literary device with that of mind style. This can be done by considering the point of view of a child in two novels. In Dickens's *Great Expectations* the mind style of Pip is not attempted whereas in Joyce's *Portrait of the Artist as a Young Man* the child-like mind style is projected through the use of simple sentence structures and typical lexical terms.<sup>22</sup> In our analysis it will be shown that short locutions and typical words are habitual as well for Faulkner's Vardaman.

Undoubtedly, a mind style can be attributed not only to a character but also to a whole novel or its author, or to the implied author or narrator. Nevertheless Geoffrey N. Leech and Mick Short speak of language that belongs not to the "author's work as a whole, but to one novel, and in fact to one character within the novel."<sup>23</sup> Moreover, they consider even a single sentence as capable of containing the mind style of a character. After some considerations about the mind style of the author of a novel

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<sup>18</sup> Bockting 93.

<sup>19</sup> Fowler, *Linguistics and the Novel*, 103.

<sup>20</sup> Roger Fowler, *Linguistic Criticism* (Oxford: Oxford University Press, 1986), 130.

<sup>21</sup> Elena Semino, "A Cognitive Stylistic Approach to Mind-style in Narrative Fiction." In *Cognitive Stylistics*, edited by Elena Semino and Jonathan Culpeper (Amsterdam: Benjamins, 2002), 97.

<sup>22</sup> Elena Semino and Kate Swindlehurst, "Metaphor and Mind Style in Ken Kesey's "One Flew Over the Cuckoo's Nest", " *Style* 30, no. 1 (1996), 145.

<sup>23</sup> Geoffrey Neil Leech and Mick Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (London: Routledge Taylor & Francis Group, 2015), 188.

they return to the style of a single character, saying that "character mind styles are more readily discernible as odd" and that "we often have the mind styles of other characters as a comparative yardstick."<sup>24</sup> Their idea of a mind style is connected with the notion of some deviation or oddity that can be discerned in the character's style. Such an oddity may concern the structure of clauses, the complexity of language, the lexis and syntax. In their example (i.e., the aforementioned character of Benjy) they notice the problem of transitivity (Benjy uses transitive verbs as if they were intransitive), the length of sentences and the problem of an imperfect understanding of cause and effect.<sup>25</sup>

For Ineke Bockting the mind style involves an individual's concept of reality<sup>26</sup> and his or her mental self.<sup>27</sup> With regard to lexis, it is important to understand that both the reality and the mental self are expressed using some conceptual repertoire of the person.<sup>28</sup> Such a conceptual repertoire can be perceived if the attention is focused on "overlexicalization" or "underlexicalization" in their speech. What is not said is therefore also significant. Lexical choices related in meaning then create "lexical sets."<sup>29</sup>

### 1.3 Corpus linguistics

Although the term "corpus linguistics" will be introduced below, at this place the connection between the mind style and computer quantitative processing of text must be clarified. Mostly, the research into mind style is qualitative in nature.<sup>30</sup> But Fowler's original discussion of mind style (as quoted above) suggests that it should be manifested by "consistent structural options."<sup>31</sup> Dan McIntyre and Dawn Elizabeth Archer in 2010 assert that "the issue of consistency is something that purely qualitative analyses of mind style miss."<sup>32</sup>

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<sup>24</sup> Leech and Short 202.

<sup>25</sup> Leech and Short 206.

<sup>26</sup> Bockting 23.

<sup>27</sup> Bockting 26.

<sup>28</sup> Bockting 27.

<sup>29</sup> Bockting 28.

<sup>30</sup> Dan McIntyre and Dawn Archer, "A Corpus-based Approach to Mind Style," *Jlse* 39, no. 2 (2010), 169.

<sup>31</sup> Fowler, *Linguistics and the Novel*, 76.

<sup>32</sup> McIntyre 169.

Elena Semino wrote already in 2007 that corpus-based methods help in the investigation of "systematicity in linguistic patterns, which is crucial in the study of mind style."<sup>33</sup> She used the method of comparing two corpora using the software *Wordsmith Tools* with its "keywords" function. When she discovered that one of the keywords of a character was the personal pronoun "I," she concluded that the character focuses on himself and is alienated from others.<sup>34</sup> Giving this example, she acknowledged that corpus-based techniques can be exploited to "test the analyst's intuitions and to identify patterns that might have otherwise been missed." In 2014, Giuseppina Balossi came to a similar conclusion when researching Virginia Woolf's novel *The Waves*. She claims that the use of corpus-aided techniques "is a promising area of research for a more accurate identification of figurative patterns of language and the study of how mind style is projected."<sup>35</sup>

The history of the corpus linguistics begins with manually indexed words of medieval biblical concordances. An enormous English language concordance or paper corpus was created by Dr. Samuel Johnson for his dictionary published in 1775. Similar paper corpus consisting of more than three million slips of paper served as a base for the Oxford English Dictionary in the 1880s. The first computer-generated concordances appeared in the 1950s but they became tools for linguists only later, with advances in computer technology in 1980s and 1990s.<sup>36</sup>

The advantage of computers was initially seen in the possibility to create huge corpora. Only then did interest in smaller corpora and their comparison arise. With the notion of comparing the wordlists of two corpora came the idea of keywords. A keyword list includes those items that are significantly more (or less) frequent in a "target" corpus than in the corpus which is referred to as the "reference" or "benchmark" corpus. In this way two sets of words are formed, which are called "positive keywords" (more frequent) or "negative keywords" (less frequent).<sup>37</sup>

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<sup>33</sup> Elena, Semino, "Mind Style Twenty-five Years On," *Style* 41, no. 2 (2007), 168.

<sup>34</sup> Semino "Mind Style Twenty-five Years On," 167.

<sup>35</sup> Giuseppina Balossi, *A Corpus Linguistic Approach to Literary Language and Characterization Virginia Woolf's The Waves* (Amsterdam: Benjamins Publ., 2014), 35.

<sup>36</sup> Anne Keffe and Michael McCarthy, *The Routledge Handbook of Corpus Linguistics*, (Hoboken: Taylor & Francis, 2010) 3-5.

<sup>37</sup> Keffe, *The Routledge Handbook of Corpus Linguistics*, 127.

In this analysis of Faulkner's novel only positive keywords will be used. Some corpus linguistics computer-based tools enable researchers to work with syntax, transitivity or other language features as well, but these are beyond the extent of the present work.

When keywords and key expressions are arranged in a coherent set of choices of the character's language, then this set can reveal certain pattern and "consistent structural options" demanded for the mind style. Such a set of typical expressions in one's language gives the desired "distinctive linguistic presentation." The elements of this presentation are enumerated by Fowler as superficial or fundamental aspects of the mind, the topics on which a character reflects, preoccupations, prejudices, perspectives or values.<sup>38</sup>

## 1.4 Material and Methods

The material for this work is all the text that represents direct speech; everything that is reported to be pronounced aloud. In this way it is possible to avoid the obstacle posed by what someone has called the "mixed diction" problem, namely the difference between stream-of-consciousness diction and direct speech diction.<sup>39</sup> All the parts of the text that are put in quotation marks were extracted and classified according to the speaker. The novel contains 13903 words (tokens) of direct speech which is 24% of the whole text.

Thus, for this research, only the mind style of individual characters will be taken into account. Fowler's notion of mind style involves syntactic structures and transitivity. In this analysis, however, almost only lexis will be observed, and attention will be focused on unique or highly frequent words and the usage of personal pronouns (you/I). Aside from the lexis, only the number of questions and the average length of their utterances will be examined.

For the purpose of this work, the term "utterance" denotes one continuous text placed between two quotation marks, which is pronounced aloud or remembered to be pronounced aloud by one of the

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<sup>38</sup> Fowler, *Linguistics and the Novel*, 103.

<sup>39</sup> Dorothy J. Hale, "'As I Lay Dying's" Heterogeneous Discourse," *NOVEL: A Forum on Fiction* 23, no. 1 (1989): 8.

characters. The work is limited to the analysis of such utterances. Appendix 1 presents the list of numbered utterances. The numbers in parentheses throughout this work refer to the utterances as contained in Appendix 1.

Also, in this work, only those utterances that can be unequivocally attributed to one of the characters are analyzed (7 utterances in total have an unspecified speaker). Moreover, only those characters that produced more than 120 tokens were included in the analysis. The smallest corpus is that of Kate (123 tokens) and the greatest is Anse's (2555 tokens). In this way, 18 corpora were created and these remaining speakers were omitted: unspecified, we, white man, marshal, they, Uncle Billy, Albert, Lula, MacCallum, Gillespie, Littlejohn, Rachel, Eula, Eust. Grimm, God, Houston, Mack, black man. The omitted speakers' utterances are nevertheless included in the total corpus of 13903 tokens.

The corpora were processed using the online corpus linguistics tool *Sketch Engine*<sup>40</sup>. Each of the 18 corpora was compared to a corpus consisting of all the utterances of all the remaining speakers; e.g. the 2555 words pronounced by Anse were compared to 11348 words of a corpus called no-Anse. In this way the following materials were gained for each of the 18 characters: the number of utterances, the corpus size, a word list, a keyword list, a key-terms list, an n-gram list. The word list includes the number of punctuation marks, which enabled the analysis of the number of the questions.

Three categories of words and expressions were retrieved from these lists. The categories were labeled Status and Situation, Language, and Personal Features. This subdivision of the material appeared useful as it makes it possible to compare the corresponding fields, especially language to language and personal features to personal features.

## 1.5 Limits and Omissions

The utterances of each character are filtered through the stream of consciousness of another character. This may result in some distortions or alterations depending on the reliability of the

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<sup>40</sup> *Sketch Engine*, <https://www.sketchengine.eu>.



character who is reporting the utterance.<sup>41</sup> These possible alterations or colorings will be omitted as being beyond the extent of this work.

A reporter of the utterance can reproduce only what he or she hears. If, e.g., in Vardaman's sections the characters do not swear in his presence, it is due to the fact that Vardaman is a child. Swearing appears only twice in his sections. Once he repeats (177) a typical phrase of Jewel ("son of a bitch"), and once he reports Dewey Dell saying the same phrase (1135) that, however, is apparently not meant to be heard by Vardaman. This circumstance causes that what is said may reflect the personality of the addressee (here Vardaman) more than that of the speaker (all the adults).

This aspect could be explored using corpora reorganized in the form of "what is perceived by a character" instead of the actual ones (i.e. corpora) arranged around "what the character pronounced". Very often what a character hears depends on what sort of questions he asks. Thus, e.g., Vardaman receives answers adequate to his age. This is the second aspect that will be left aside.

## 1.6 Further Specifications or Caveats

Comparing each individual corpus with a reference corpus consisting of the rest of the material (like e.g. Anse against non-Anse) can result only in that part of mind-style that concerns the differences between the novel's characters and moreover only those differences that are expressed orally. In this way, the common features of all the characters may escape our attention. If we wanted to get these common features, the whole of these characters' utterances would have to be compared with some hypothetical corpus of spoken language of Faulkner's contemporaries or a corpus of the dialect of his county. There is obviously no such corpus.

In terms of lexis this might mean for example that the usage of "hit" instead of "it" appears not to be relevant because more characters use it and so it probably belongs to a common dialect. In contrast,

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<sup>41</sup> Stephen Ross gives a very illustrative example of the letter "g" dropped when Anse says "a-offerin" but not dropped when Anse's utterances are reported by Peabody. Stephen M. Ross, "'Voice' in Narrative Texts: The Example of As I Lay Dying," *PMLA* 94, no. 2 (1979): 302.

the word "jest" employed instead of "just" is typical only for Anse and nobody else. The word makes him special in the context of his family, his neighbors and the few people they meet on their journey.

In some cases, the results will be briefly confronted with what the stream of consciousness of the characters conveys. Such a comparison allows to see whether there is some notable discrepancy between what the characters say aloud and what they think. Any such discrepancy is also a part of their mind-style and one of their distinctive features.

The last caveat concerns the fact that a significant part of the characterization of the speakers can be retrieved from what the others think or say about them. Bockting makes a distinction between "mind style, or characterization from the inside" and "the reports of the others, or characterization from the outside."<sup>42</sup> This distinction will also be left aside because this work is focused on the oral expressions of the characters and what these expressions reveal about the speakers.

## Chapter 2 Eighteen Selected Characters: A General Overview

Table 1 gives a general overview. The novel contains 59 sections but only 15 characters have their own section. Jody, Quick and Kate are included in this analysis even though they do not have their own section as the overall volume of their direct speech exceeds the limit defined as 120 tokens. The size of each individual corpus turned out not to be proportional to the number of utterances. Therefore it was found useful to introduce one more item which is the average length of an utterance. Two more disproportions were discovered when the wordlists were compared. First, some characters ask more questions than others (questions score). Second, some characters appear as if being more altruistic because they use the personal pronoun "you" more often than the pronoun "I". This feature was called extroversion score. The last three columns indicate the distinctiveness of the language.

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<sup>42</sup> Bockting 95.

Table 1: 18 Characters and Their Direct Speech

Name	Abbrev.	Sections	Corpus Size (tokens)	Number of Utterances (utt)	Average Length of an Utterance (tokens/utt)	Extroversion Score (you/I)	Questions Score (q/utt)	Number of Unique Words (key-words)	Unique Words Usage	Unique Words Usage/ Corpus size (%)
Anse	an	3	2555	190	13,4	0,84	0,15	99	127	5 %
Addie	ad	1	249	23	10,8	1,06	0,30	8	8	3 %
Cash	ca	5	1231	113	10,9	0,50	0,04	43	56	5 %
Darl	da	19	1448	160	9,1	1,97	0,36	34	44	3 %
Jewel	je	1	790	92	8,6	2,13	0,24	19	22	3 %
Dewey Dell	de	4	959	121	7,9	1,35	0,22	19	28	3 %
Vardaman	va	10	851	95	9,0	1,07	0,49	25	37	4 %
Peabody	pe	2	637	31	20,5	2,00	0,61	42	49	8 %
Whitfield	wh	1	189	6	31,5	0,11	0,17	26	31	16 %
Samson	sa	1	288	17	16,9	2,00	0,35	14	15	5 %
Quick	qu	0	160	12	13,3	0,00	0,08	5	5	3 %
Vernon Tull	ve	6	1023	87	11,8	2,11	0,22	33	39	4 %
Cora	co	3	876	49	17,9	1,79	0,27	71	88	10 %
Kate	ka	0	123	10	12,3	0,50	0,20	6	6	5 %
Armstid	ar	1	403	36	11,2	3,13	0,25	21	25	6 %
Moseley	mo	1	466	24	19,4	2,00	0,88	23	25	5 %
MacGowan	ma	1	695	47	14,8	3,18	0,64	48	52	7 %
Jody	jo	0	194	15	12,9	3,67	0,33	6	9	5 %
	<b>Total:</b>	<b>59</b>		<b>Average:</b>	<b>14,01</b>	<b>1,63</b>	<b>0,32</b>	<b>30,11</b>		<b>5,6 %</b>

## 2.1 Places and Situations: Occasions for Their Conversations

Table 1 is arranged according to the itinerary of the wagon with the Bundren family. The itinerary is determined by three flooded places: Tull's bridge, Samson's bridge and Haley Bottom. These three obstacles provide the reason why four farmers (Samson, Vernon Tull, Armstid and Gillespie) are constrained to help Anse. The need to help him is thus unexpected by both the farmers and Anse and leads to situations in which all the conversations stem from offers of help, invitation, embarrassment, refusal and partial acceptance. Anse is decided not to be obliged to anybody, yet at the same time his fate and that of his family depends almost entirely on these people. The places where all the events happen can be visualized using Faulkner's map. The problem of certain inaccuracies of the map will be indicated below. The colors of the categories in the text correspond to those used in Table 1. The names in bold correspond to those in the table.

**Bundren's family** consists of **Anse**, his deceased wife **Addie** transported northward over the Yoknapatawpha River to Jefferson to be buried there and their five children. **Cash**, the oldest, is a carpenter. **Darl** the second one is a thinker afflicted by progressive madness. **Jewel** is illegitimate son of the local minister. He owes his name and his position of a beloved one to the fact that he was born from the relationship of love. **Dewey Dell**, their 17-year-old sister, is pregnant and motivated for the journey by the hope of procuring an abortifacient. **Vardaman** is a little boy. The family is sometimes visited by a doctor whose name is **Peabody** and by **Whitfield**, the aforementioned local minister. These **visitors** coming from the north always have to cross the river over the nearest bridge, Tull's bridge. Because the bridge is now almost destroyed, the traveling family turns westward to Samson's bridge. As this bridge is also dismantled **Samson**, a **farmer**, invites them to stay overnight. Here **Quick** is also a guest. Then they return to Tull and his family consisting of **Vernon**, his wife **Cora**, their daughter **Kate** and one more daughter. After the disastrous crossing of the river they are helped by **Armstid**, another farmer. The last three characters included in the analysis are the **people**

**unknown** to Bundrens. The Halley Bottom levee is flooded and so they cannot use the straight way to Jefferson and have to go through Mottson. This circumstance prepares the scene for a meeting with **Moseley**, an honest druggist. After having left Mottson they meet another farmer whose property is then set on fire by Darl. The last two characters listed above are the impostor **MacGowan** and his helper **Jody**, both working in a drugstore in Jefferson.

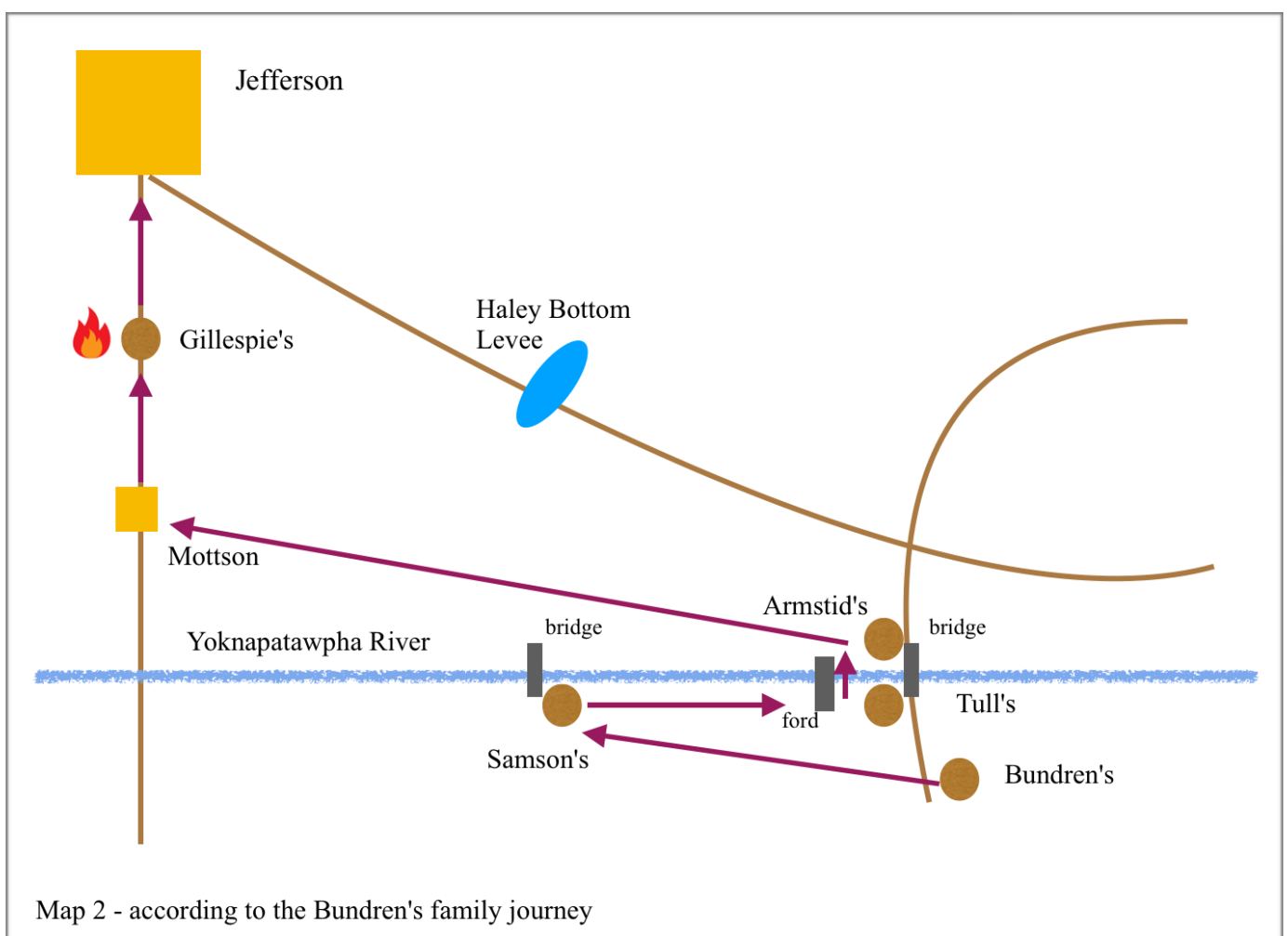
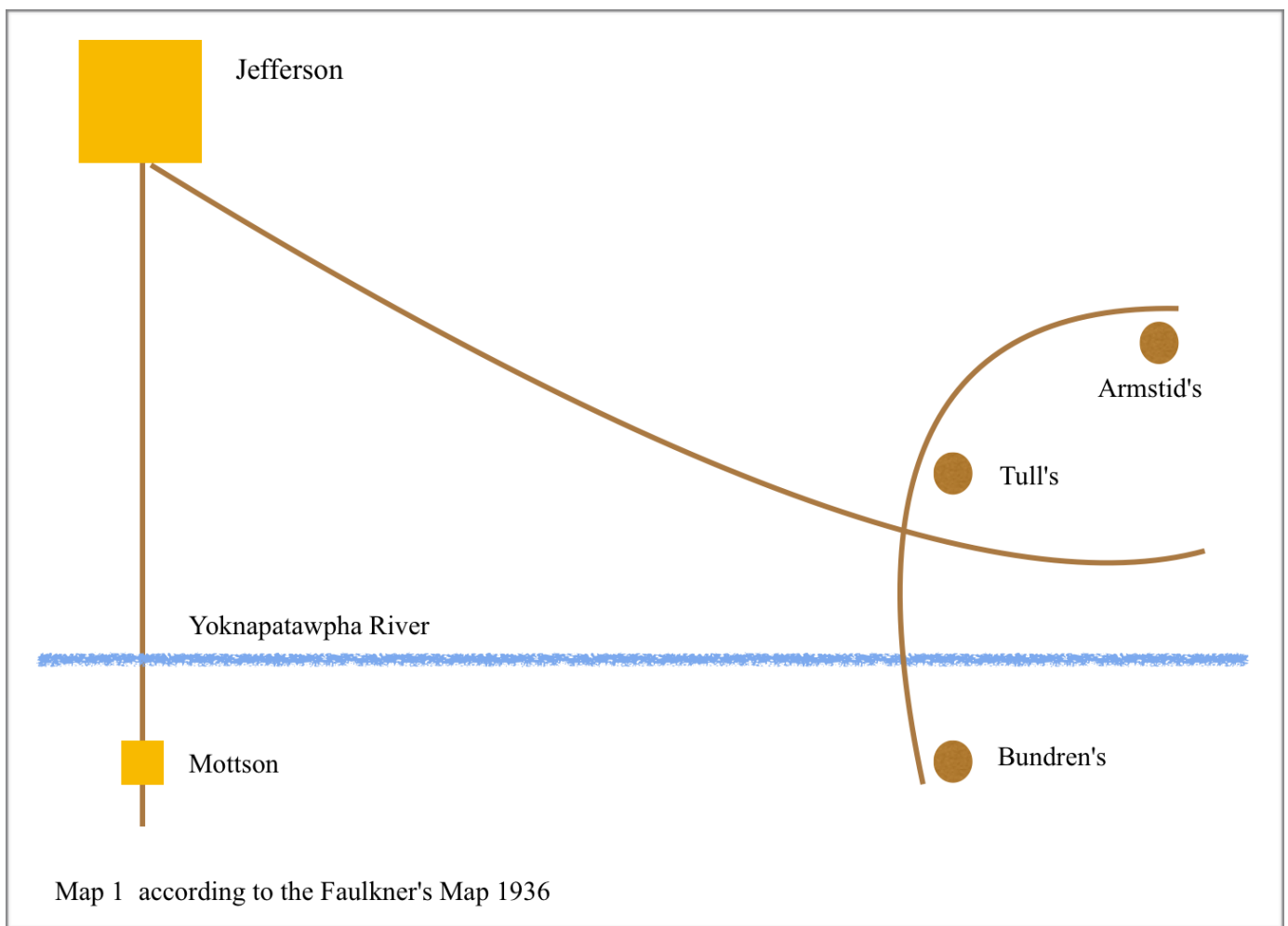
## 2.2 The Question of the Map

The question of Faulkner's maps should be briefly discussed here because the setting of the novel is a journey and the places depicted in the map determine the plot. It can be argued that Faulkner sees landscape as spatialized time. "Place becomes synonymous with event; landscape becomes history; and the map of Yoknapatawpha, Faulkner's image of reality as shaped by the history of place."<sup>43</sup> Given the importance of the positions of events on the map it is necessary to point out certain inconsistencies. Faulkner published his first map six years (1936) after having written *As I Lay Dying*. But when the reader tries to track down Bundren's wagon he soon notices that the 1936 map<sup>44</sup> does not work. For this novel the position of Mottson must be different because the family first crossed the

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<sup>43</sup> Elisabeth Duvert, "Faulkner's Map of Time," *Faulkner Journal* 2, no. 1 (1986), 14.

<sup>44</sup> *Digital Yoknapatawpha*, <http://faulkner.iath.virginia.edu/media/resources/DISPLAYS/FaulknerMapsHP.html>.



river and only then went to Mottson. The position of Tull's farm in relation to the river must also be

changed and Armstid's farm must be moved closer to the river. These corrections are shown in Map 1 and Map 2, corresponding to the findings of *Digital Yoknapatawpha*<sup>45</sup>, which is a large-scale project of the University of Virginia.

## 2.3 Overall Characteristics: Entries of Table 1

The wordlists and corpora yield some useful data that can contribute to understanding the character's mind style. These four entries were found interesting for our purpose: average length of an utterance, extroversion score, questions score and unique words usage.

The longest utterances are those of Whitfield, Peabody and Moseley. This is consistent with the fact that these three characters have some higher education. Cora follows because she is quite talkative. The shortest utterances are those of the three youngest Bundrens: Jewel, Dewey Dell and Vardaman, which is also not surprising.

"Extroversion score," for the purposes of this paper, means the ratio between the pronouns "you" and "I". This exact quantitative element shows very clearly how mind style is reflected in the choice of words. And a closer look also shows a variety of reasons why this number is high or low. MacGowan pretends to be a worried doctor (score 3.18). Jody is a weak man completely dependent on MacGowan (3.67). Samson is hospitable and sensitive to the needs of others (2.00). In contrast, Anse (0.84) is self-centered and Cash (0.50) is an introvert.

The ratio of interrogative sentences to the total number of utterances has been designated as the "questions score". Moseley, the honest druggist interested in Dewey Dell's problem asks the highest number of questions (0.88 = 88% of utterances are with questions). Moseley is followed by the false druggist MacGowan, who only pretends a professional interest (0.64). Peabody (0.61) is a physician. Vardaman's score is consistent with his age; he is an inquisitive child. Unlike them, Anse and Cash have very few questions. Anse only announces the reasons for his actions. Cash is a skilled craftsman, a man of quiet and tenacious work.

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<sup>45</sup> *Digital Yoknapatawpha* - map, <http://faulkner.iath.virginia.edu/index.html?&text=LD>.



The fourth entry in the table is the number of unique words. This number is highest for Anse (127 words) and the percentage is highest for Whitfield (16%) and Cora (10%). In Anse's case, the reason is his use of dialectal expressions, while Whitfield and Cora are distinguished by their use of many religious terms.

Observing the whole corpus of the characters' utterances, we can discover that some words are almost absent. This can be said about "joy" (0), "beauty"(0), "beautiful"(0), "handsome" and "pretty" (used only in rather grim connotations by McGowan and Jody). Such words would not correspond to the emotional state of the characters and also to the mood of the novel. Contrarily, words like "death" (2), "coffin"(1), "grave" (2) or "died" (1), corresponding to the situation, are omitted for different reasons such as reverence, embarrassment, denial, etc.

## Chapter 3 Individual Characters Analysis

For each of the analyzed characters a table was arranged using their keywords. The keywords are divided into three categories. First, their status and situation give them a frame that they have not chosen. They are, however, determined by this frame and influenced as to their language. The second set contains words or expressions that might refer to their dialect or local language. The last set of keywords appears to be the most relevant for mind style. For some of the keywords their occurrence in the text is provided in parentheses: (number of occurrences / occurrences in all the other characters). Keywords are in bold for better visual clarity.

The text under the tables is organized into three sections for the Bundren family: typical lexical choices based on keywords and key expressions, the mind style as derived from these choices and the most important points from the analysis written by Ineke Bockting. She did not include any other characters in her book.

For the eleven remaining characters, only a brief description of their mind style is given.

### 3.1 Anse: A Self-centered Father

Type of Expressions	List of Keywords, Key Terms and N-Grams
Status and Situation	daughter (5/0), food, sundown (be back by, = planning), grave (2/0), basket, chattel mortgage, cultivator, seeder, coffin (1/0), burying-ground, shed, bought a horse (4/0),
Language	mislike (5/0), jest (3/0 instead of just), airy (= every), grewed, knowed, give (instead of gave), et (instead of eaten), ere (instead of ever), imposition + appreciate (=trying to be polite to Armstid 670), yit (= yet), that-a-way (that way), critter (creature), a-taking, keer (= cure), hit (10/11, = it), ketch (= catch), fore God (5/0 his typical swearing), I knowed (3/0), kin (instead of can)
Personal Features	count (she counted on it, 24), strength up (2/0), stint (without stint = alleged generosity), respectful, deliberate flouting (reproaching his children for), heaven, missfortunate, begrudge, impatient (the deceased is impatient), accuse, thief, blood (6/1), flesh (2/1), thank (8/2), shameful, trial (4/1), beholden (6/2), word (7/4), promise (6/4), rest (6/4), own daughter (3/0), little something (2/0), word, misfortunate man (2/1), I thank (8/0), her mind (7/0), for her (5/0), begrudge her (5/0), I reckon I (5/0, be beholden (5/0), but she (4/0), she will (4/0), give her (4/0), her it (4/0), her my (4/0), my word (4/0), mind is set (4/0), can make out (4/0), discommode (1/0) it aint no, reckon we can, you all dont, and she (3/0), it aint right, i better (3/0), my promise (3/0), sacred (1/0), bless (1/0), grave (2/0), teeth (2/1)

#### 3.1.1 Lexical Choices

"To keep one's **strength up**" is a phrase once imagined by Darl as pronounced by Anse (175) and elsewhere pronounced by Anse himself (728). Darl's imagination reproduces this expression as typical for his father, an expression showing Anse's effort to overcome or at least deny his laziness.

The word "**grave**" is pronounced only twice in the whole novel. It is pronounced only by Anse and in both these cases the main concern is that of respect. "It aint **respectful**, talking that way about her **grave**," Anse says (956). The second mention (1162) is connected with reproaching Dewey Dell that she seems to be calling him a thief. The injustice of his way of acting (i.e. depriving her of her money) is enhanced by emotional blackmail - she should give him the money voluntarily because otherwise she calls him a **thief** "over her mother's **grave**" (1162). The opposite of "**respectful**" Anse are, he says, his children, their "**deliberate flouting**" (368).

The same process can be observed when Anse says: "It is **sacred** on me. I know you **begrudge** it, but she will **bless** you in heaven" (508) In this case the victim of blackmail is Vernon; Anse tries to

coerce him to lend him his mule. Vernon knows that the real motives of Anse might not be as **sacred** as he presents them.

When Anse calls Cash "a **misfortunate** man" (628) he omits to mention his own share of fault in Cash's injury. Using one more of his typical words he blames Addie saying "I dont **begrudge** her it." (629) Nevertheless his apology to Cash follows involving the keyword "**foreseen**" in an incorrect form combined with typical double negation: "I asks your forgiveness. I never **foreseen** it no more than you." (853).

Although the word "**coffin**" occurs 17 times in the novel, the only one who pronounces the word aloud is Anse: "with your own ma not cold in her **coffin** yet" (378). In this case his concern for respect seems genuine because he is rebuking Darl for his laugh when sitting near the **coffin** in the beginning of their journey. Anse never pronounces the word "death" (only Cora does so, nobody else). The word "die" (Darl's keyword) occurs only once and only when Anse speaks to the deceased: "It was lucky for you you died, Addie." (1176)

The word "**blood**" occurs 6 times in Anse's speech and it is always reserved for relatives. "Her **blood**" (39) concerns at first Addie's deceased relatives but then "her own **blood**" (her son Cash) (41) made her **coffin**. The "**flesh and blood**" means the whole family. When Jewel buys a horse after working many nights to earn the money, his father evaluates his action as taking "the work" from "the **flesh and blood**" (498) of his family. This alleged crime authorizes Anse to expropriate Jewel's horse. The same mechanism revealing Anse's ruthless behavior is applied when he takes money from Dewey Dell. She is one of his "**blooden** children" (1176). This explains Anse's way of thinking: you owe me your life and so I am entitled to use your work and to deprive you of anything you have. And this deprivation is also explained in the situation when people offer him their help desperately needed by Anse: "I just never wanted to be **beholden** to none except her **flesh and blood**" (954).

For Anse his own children are connected to such words as "**shameful**" and "**misfortunate**" and he expects them to give up everything when they seek to accomplish the task. His attitude towards outsiders, however, is the opposite. Desperately dependent on them he **thanks** them often, he

reassures them that they will **make out** with the **little something** they have to eat and that he doesn't want to be **beholden** to anybody or to **discommode** them.

He perceives the whole situation as a **trial**. The deceased is **impatient** he **gave her** his **word**, he must fulfill his **promise** that is **sacred** to him. His acknowledged motivation is expressed by saying that his wife's **mind is set** on it. The secondary motivation concerning his dental prosthesis ("**them teeth**") is only uttered twice.

### 3.1.2 Anse's Mind Style

Anse uses almost 20 words that are part of his dialect or at least his typical language. None of the other characters insists on his or her typical language as much as Anse. He has the highest number of unique words as shown in the Table 1. For him words seem to be an object of interest and this circumstance is consistent with the idea of a word given to his deceased wife. And it is also consistent with his idea of the sacredness of this word. Moreover, he is the only character who utters the words "coffin" and "grave". Anse is dependent on his children but he claims their help in a violent manner. Conversely, the help of the outside world is requested timidly and with expressions of gratitude.

He perceives himself as a man going through a trial. Perhaps it is this feeling that leads him to appear as a person focused mainly on himself. He does not ask many questions and very often talks about himself. Therefore he can be characterized as self-centered if not outright selfish.

### 3.1.3 Anse in Bockting's analysis

Bockting did not dedicate any special section of her text to Anse. She mentions him in the context of the other character's paragraphs. First, she notices that he is often described by the others, Anse is labeled by them. Then she reproduces Addie's sentences describing Anse as a man surrounded by an atmosphere of indecision, "incompleteness, a lack of energy and a fear of initiative."<sup>46</sup>

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<sup>46</sup> Bockting, 99. All future page references for this source in the character's analysis will be included in parentheses in the text.

Anse is considered by Addie to be unimaginative, passive and immature. The expression of his immaturity is taken to the extreme when Addie thinks that she would suckle him. (Bockting 100)

## 3.2 Addie: A Dead Mother

Type of Expressions	List of Keywords, Key Terms and N-Grams
Status and Situation	cemetery (1/0), house (5/15), new house (1/0), good farm (1/1)
Language	no dialect usage, not even once (a teacher)
Personal Features	alone (concerning Anse before the marriage), daily (1/0), acknowledgment (1/0), expiation (1/0), sin (2/10), own sin (1/0), cemetery (1/0), deserve (1/0), punishment (1/2), house today (1/0), stay in (2/0), home today (1/0 about Jewel), save me (2/0), I want him (2/1), not sick (2/1)

### 3.2.1 Lexical Choices

The absence of dialect usage in Addie's utterances contrasts with Anse's language. She may see herself as the opposite of his nature. Her language also reflects her former profession, the fact that she was a teacher. Although she is not particularly religious, her language contains religious terminology when she says: "My **daily** life is an **acknowledgment** and **expiation** of my **sin**. " (633) She uses Cora's (punishment) and Anse's (begrudge) expression when saying: "I know my own **sin**. I know that I **deserve** my **punishment**. I do not begrudge it."

In the whole of the novel the word "**cemetery**" occurs only once and is pronounced by Addie when she speaks about her relatives. Considering that this expression might be taken for one of the most important for the plot of the novel this circumstance is significant. Addie is heading for the place where she will rest with her relatives and eventually makes Anse to promise her this last journey. The unique occurrence of the word "cemetery" is found in the first ever conversation between Anse and Addie when she says: "They're in the **cemetery**. " (652)

The words concerning her **home** or the **house** are associated with Anse, her husband and then also with her illegitimate son Jewel. This son is the one who will **save** her. These words can be considered prophetic because it is Jewel who pulls the coffin out of the river and later out of the burning barn.

The n-gram "**I want him**" is pronounced about Jewel: "**I want him** to stay at **home** today," (462)

Addie says when Jewel is too tired because he secretly works to earn money for his horse.

Her only comment on her own dying is: "I am **not sick**, I will get up." (117)

### 3.2.2 Addie's Mind Style

The amount of words Addie utters is limited, so it is difficult to add much to her mind style. As sober and stern as she is, so is her language. Her words suggest that she sees her life as a punishment. Her sin is acknowledged, though not publicly, and expiated. The sin is connected to her beloved son Jewel whom she wants to protect. If Anse gave her a house, she in turn provides a house for Jewel. We can also see a certain type of home in the cemetery in Jefferson, which she alludes to when she talks about her relatives and when she makes Anse promise her that she will be transported there after her death.

In her words "I am not sick" we can see an effort to deny reality or to trick Anse once more.

### 3.2.3 Addie in Bockting's analysis

Bockting works with the material that consists not only of Addie's utterances, but also of her complete stream of consciousness and of how her children see her. In addition, the very names of these children are important as to her mind style.

Thus Darl describes how she preferred Jewel and how she treated him. And yet the name Jewel itself confirms this situation. Surprisingly, Cora thinks that true love is only between Addie and Darl. Anse repeats over and over that Addie has decided to die. Various reports of her behavior give us the impression of a hard-working, private, proud, honest and lonely woman. (Bockting 97)

One of Bockting's starting points is the use of psychoanalysis. She speaks about the figure of Addie's father being included in her own conceptualization of reality and her own sense of self. (Bockting 98) She must have inherited her father's hatred of the world and she displaced this hatred unto the school-children. Yet her anger remains self-hatred. (Bockting 99) Bockting uses the terms

of psychoanalysis to explain that there can be seen a "defense mechanism" called "turning passive into active" when Addie inflicts on the others what she herself had to suffer. (Bockting 98)

Her relationship with her husband is characterized by a clear distinction between her active role and his passivity. It is clear that Addie does not respect him. Her contempt and her violence can be seen, according to Bockting, also in her words "So I took Anse." (Bockting 100)

In Anse's case the verb linking her to him is "to take." Bockting compares this verb with two more verbs: "to know" and "to find." Addie "knew" that she had Cash and she "found" that she had Darl. Anse is taken, Cash is recognized and Darl is surprisingly found and is not welcome. (Bockting 101) When it comes to Dewey Dell, her only daughter, she "gave" her to Anse. She "cancels her as soon as she is born." (Bockting 124)

Addie performs some strange operations on words. She repeats the name of her husband to dehumanize or destroy him and repeats the names of her sons to liberate them for "a preverbal directness of experience." (Bockting 102) She masters words and she distrusts them.

Regarding Addie's feelings of guilt, it is important to notice that she repeats she "would think of . . . sin." Bockting refers to these repetitions as compulsive. (Bockting 103) The verbs characterizing Addie's situation (took, knew, found) are repeated once more because it is also said of Jewel that she "found" that she was pregnant. This sequence of words can be observed as "a diminishing control, a progressive splitting from reality." (Bockting 104)

In the last paragraph, the author provides a remarkable connection between the mind style of Addie and the way she influenced the developing personalities of her children. Anse is "linked with aggression, Cash with symbiosis, Darl with denial, Jewel with guilt, and Dewey Dell and Vardaman with death." (Bockting 104) The last two children are motherless from birth: they represent a time when she was already preparing to die.

### **3.3 Cash: An Honest Carpenter**

Type of Expressions	List of Keywords, Key Terms and N-Grams
<b>Status and Situation</b>	grind (2/0), bank, sun (2/0), shine, timber, whiteoak, bump (the spot on his leg where the bones grind each other), bevel, roof, measure, hang, fever, line, pillow, cut (2/2), plank
<b>Language</b>	underground (= burried = mother), rut, takin, durn (5/9), it aint on, durn women (2/0), it aint (10/22), reckon we (4/9), I reckon (10/53),
<b>Personal Features</b>	oblige (6/0), balanced, bevel, balance (8/1), fine (7/4), bother (10/8), dont bother (7/0), it feels, i ought, feel fine, on a balance (5/0), come down (5/0), bother none (4/0), obliged to you (2/0), wallow, rut, mire, noticeable, spry, underground,

### 3.3.1 Lexical Choices

Only Cash uses the redundant "here" added for emphasis: "this here ground" (496) and "this here country" (518). This expression is one of typical features of Cash's uneducated language. Beyond that, there are few other words typical for Cash. He says "**underground**" instead of "buried", he uses the word "**rut**" about Jewel's alleged love affair. In addition, he uses a euphemism "**darn**" instead of damn or some other swear word.

Cash pauses in his speech as he searches for fitting words when saying: "A fellow kind of hates to see.....**wallowing** in somebody else's **mire**....." (477) He says that in the context of a discussion concerning Jewel's nocturnal absences.

The word "**balance**" is crucial for Cash. He seems to be obsessed with this concept. Above all, it was the coffin that was made by him to keep the balance. For this purpose and as a measure against leaking water he also **bevelled** the edges of the planks. Peabody alludes to this obsession when he says that Cash will "limp around on one short leg for the **balance**" of his life. (1033) Peabody intentionally used the word "**balance**" when he meang "the rest" of Cash's life. In this irony he joins Cash's favorite word to his broken leg and to his whole life.

Cash's unselfishness is evident in another set of words. Cash does not want to "**bother none**", he is **obliged** to those who help him and he says he **feels fine** when he does not. He has sympathy for his father who is not as "**spry**" as Jewel and respectfulness for his mother whose presence becomes "**noticeable**."

### 3.3.2 Cash's Mind Style



Cash knows what he is doing and he almost never asks questions (his questions score of 0.04 is the lowest one). He is mostly introverted (extroversion score of 0.50). His utterances are quite short and he has some typical words, although not many.

He makes sure that his work is meticulously executed and then he pays attention to the proper care during the transport of the coffin: it should be balanced. The word "balance" is a crucial one both for his work and his personal traits. Cash is careful and conscientious.

He is grateful and patient, perceives the others as caring too much and doesn't want to be a burden to them. He is worried when Jewel seems to be acting improperly. His woodwork and his words reveal his respect for his parents.

### **3.3.3 Cash in Bockting's analysis**

Cash is a man of deeds. Many other narrators observe and describe his actions. Darl says he is a good carpenter and Jewel remembers how Cash was always helping his mother. Cash's physical appearance as seen by the others corresponds to his being a hard-working man. He is the only one who keeps direct contact with his dying mother. He is responsible for the coffin and he prevents his father from getting involved with what he, Cash, is doing. (Bockting 134 - 136)

Bockting observes that the text contains more modifications of verbs than of nouns. This means that Cash understands better various aspects of actions. When working, he is in control and his work is perfect. His focus on beveling the planks is connected to his desire for stability.

As to the problem of "balance," Bockting notices that the other members of his family do not share his concern and yet he depends on their help. He controls his nonverbal activities better than his words. It is important to realize that while Cash loves stability and balance his parents' mind style lacks both. He excludes his father and orders him to go over a half destroyed bridge and remains faithful to his mother as he holds her coffin when the fact that it is not balanced makes it fall into the river. (Bockting 136-139)

But Cash is loyal to the whole family, not only to his mother. This can be evidenced by his frequent use of the word "we." (Bockting 140)

Bockting points out that Cash also has a hidden side, an unknown and complementary side of his personality. This hidden part would be his extraordinary verbal behavior towards the end of their journey. Cash discovered that he could speak. (Bockting 141142)

As noted above, Bockting considers the attitude of their mother and the position in the family to be one of the sources of the children's mind style. Thus Cash would be for Addie a solution to her problem; she actively accepted him and consequently "provided him with a stable position in the world." (Bockting 142)

### 3.4 Darl: A Clairvoyant Gone Mad

Type of Expressions	List of Keywords, Key Terms and N-Grams
Status and Situation	pistol, upstream, Jewel (23/39)
Language	mister (2/0), sawdust (1/1, the word is repeated by Vardaman)
Personal Features	Jewel (23/39), laugh (6/0), yes (28/10), true (4/0), telephone (you could have telephoned = rational thinking), prop (when taking care of Cash), die (5/2), catalogue (expressing compassion for Cash), Cash to, doctor first, mean (8/10), to die (5/1), is true (4/0), is going to (4/0), thought you (4/0), is that it (3/0), rack (1/0), rack to pieces, telephone, talking machine, downright, stayer (1/0), losing flesh, mean anything, mean nothing, is that it (3/0), is that why, goddamn him, do you want (7/6)

#### 3.4.1 Lexical Choices

Darl says: "Do you know she is going **to die, Jewel?**" (129). Only Darl and Dewey Dell use the word "**die**". Darl uses the word intentionally when speaking to Jewel, Darl knows that Jewel never uses words like "die," "grave," "death," "bury" or "coffin".

The name **Jewel** (mentioned 23 times) is not only the most frequent name (Cash follows, mentioned only 11 times) but surprisingly also the most frequent lexical word in Darl's utterances. Darl seems to be obsessed by his brother, who was more loved by his mother.

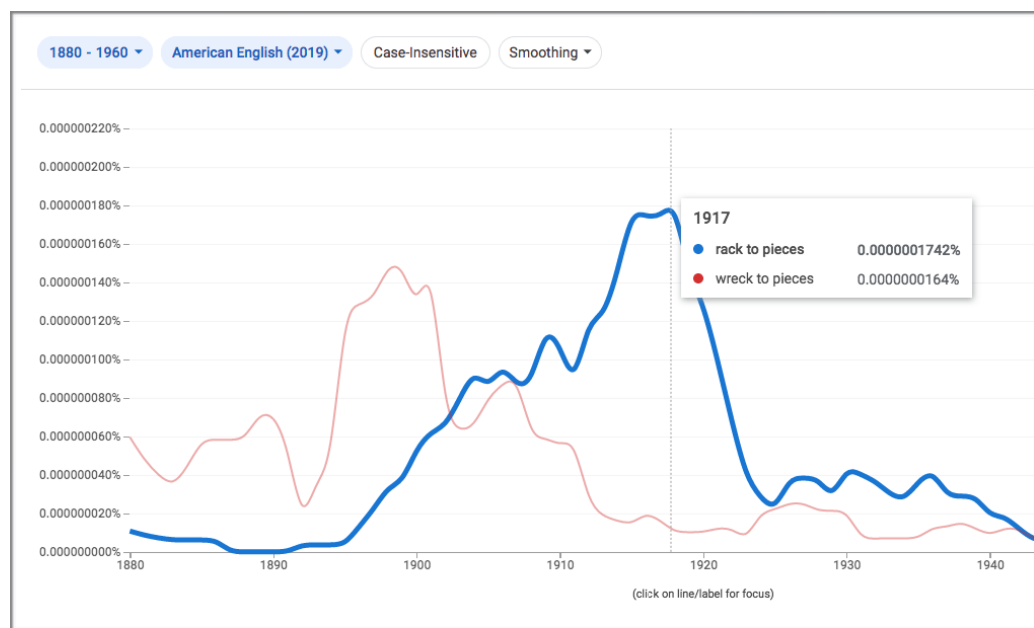
Darl expresses his admiration for alleged Jewel's alleged lover saying that he "**downright respects**" her as a "**stayer**" (478). The word "stayer" evokes a tenacious horse and Darl thus seems to display his clairvoyance because Jewel is not paying visits to a woman but is trying to earn money in order to buy a horse.

To say "**foal**" when meaning "give birth" is very special and Darl does so in a strange conversation with Vardaman: "That's why I am not *is*. *Are* is too many for one woman to foal." (366) Two concepts are put together in this conversation: the notion of mother as a horse and Darl's allusion to his being "are" as if he had a multiple personality. In this conversation the illusive world of Vardaman encounters the world of Darl's progressive madness.

Darl's madness is best shown by his **laugh**. He himself mentions this feature in his self-talk: "What are you **laughing** at?" (1145) The pronoun "you" here obviously falsely contributes to his high "extroversion score" (1.97).

If any character is a thinker, it is Darl. Several key expressions can be taken as a semantic field giving evidence of this fact: **true, thought you, is that it, is that why, mean anything, mean nothing**.

The word "**mean**" is used five times by Darl in the passage describing his effective intervention saving Jewel from an upcoming conflict. (964-980) Darl perceives who **means** what even in the moments immediately preceding his arrest.



An interesting keyword can be found in the sentence "If this team dont **rack** to pieces ... " (769) According to Google Ngram Viewer the expression "**rack** to pieces" (used instead of "wreck to pieces") had its peak of frequency in 1917,<sup>47</sup> and it was used mostly in the environment of engineering and automobiles. This circumstance is consistent with Darl's contact with the outside world and his taking part in the war. Similar connotations are suggested by the word "**telephone**": "You could have **telephoned**" (950) and the expression "**talking machine**."

### 3.4.2 Darl's Mind Style

First of all, it must be admitted that the contribution of keywords analysis to the mind style of such a complex personality will necessarily be very modest. Still, some of Darl's distinctive features can be seen very well. He is focused on his younger brother and when almost nobody dares to talk about death, he says: "It's not your horse that's dead, Jewel." (336) Another sentence dealing with their mother's death is already mentioned above. Darl's malice is revealed in the way he keeps linking Jewel, horse and their mother together.

But also, this way of thinking may point to his struggle to discover some deeper connections or some truth about his life. Keywords related to thinking would attest to this. Perhaps his laughter

<sup>47</sup> Google Books Ngram Viewer, <https://books.google.com/ngrams>.

could be at least partially justified by the ridiculousness of the whole situation. (Leaving aside the issue of keywords, Cash ponders over what is normal, what is not, and why when trying to understand Darl's behavior.)

Darl seems to be interested in technology, judging by his words about the crumbling wagon, the telephone and a gramophone called a "talking machine."

### **3.4.3 Darl in Bockting's analysis**

Bockting works with two lexical sets in Darl's text. The first one constitutes a rural scene of which Jewel is a part. The second set is associated with Cash. While the first set represents imperfection, the other shows perfection. Darl himself is tied to the area of imperfection. (Bockting 105)

Another aspect noticed by the author relates to Darl's way of viewing Jewel "splitting himself into an acting participant and an observing, detached, anonymous anyone." (Bockting 106) In this division of Darl's thinking the author even sees a splitting of his consciousness reported then by the others. They often see him as somebody who is distanced. Armstid observes his strange way of talking, Tull considers his strange eyes and Cora thinks he simply needs a wife. (Bockting 108)

Bockting then links Darl's "strange distance" to the beginning of his life, to the moment of Addie's disbelief that she is pregnant and her feeling that something unreal happened. This disbelief would then become a part of Darl's personality. The idea is then shown in the context of Darl's jealousy towards Jewel. Darl is thus forced to try to "deconstruct" Jewel's sense of self. (Bockting 109)

Darl's sense of self does not have a chance to develop. Bockting refers here to the traumatic separation from the mother, autism or some neurotic disorder. Such individuals would show, "on a subconscious level, a tremendous fear of disintegration: a dread of 'falling apart,' of 'spilling away' . . ." (Bockting 110)

Darl is distanced. He is an observer of habitual behavior. And so he becomes an expert on personality and can extend his knowledge of the other people's actions beyond what he can observe. Bockting alludes here to the passages in which Darl describes exactly the moments of Addie's death even though he is absent. (Bockting 112)

Darl's mind style is the mind style of madness. His concentration on the verb "be" shows his obsession with identity. His tendency to negate is a sign of weak ego-functions. He uses the defense mechanism of rationalization and thus suppresses his emotions. (Bockting 115) His laughter is then the opposite of what he feels. It stands for his inconsolable sadness. (Bockting 116)

Ineke Bockting demonstrated in describing Darl's mind style her admirable ability to combine the perspectives of a linguist, a literary critic and a psychologist. From this position the conclusion of the whole analysis is also drawn: setting the barn on fire and trying to burn the coffin "can be seen as a deed that symbolizes his final loyalty to his mother." (Bockting 116) She explains that he himself is brought to a kind of death in his capture and deportation to the insane asylum and this can be interpreted as sharing his mother's fate.

It may be added here that a somewhat different view of Darl's mind style can also be taken. Michel Delville in his article offers the idea of alienation as an interpretative key. The only moment when Darl's words and deeds go together, the moment of the burning barn, thus leads to his final and definitive alienation: when captured and deported he addresses himself in the third person.<sup>48</sup>

Finally, the alienation as "estrangement" connected to dislocation can be simply ascribed to Darl's war experience in France and his behavior explained as resulting from post-traumatic stress disorder. While Elena Dobre does so, she still acknowledges the influence of other traumas such as his mother's childhood rejection and then her death.<sup>49</sup>

### 3.5 Jewel: A Wild Illegitimate Beloved

Type of Expressions	List of Keywords, Key Terms and N-Grams
Status and Situation	saddle (he owns a horse), mouthful (2/0), dig
Language	thick-nosed, goddamn (19/2, one of the most frequented word, the only person who also says "goddamn" is Darl, twice, about Jewel using thus his own word), hell (10/5), goddamn mouth (2/0), pick up (7/0 about the coffin), dont you never (2/0),

<sup>48</sup> Michel Delville, "Alienating Language and Darl's Narrative Consciousness in Faulkner's "As I Lay Dying"," *The Southern Literary Journal* 27, no. 1 (1994): 69.

<sup>49</sup> Elena Miriam Dobre, "Challenging Darl Bundren's Insanity: A Study on Trauma," *Fòrum De Recerca*, no. 23 (2019): 198-201.

Type of Expressions	List of Keywords, Key Terms and N-Grams
Personal Features	whittle (but doesn't pronounce the word coffin, he never pronounces also "grave" and "bury"), thick-nosed soul, lying son (= "You goddamn lying son of a bitch" aimed to Darl), damn hole, goddamn town, goddamn bridge, goddamn mouth, goddamn hand, goddamn team, damn mule, get out of (3/0), rather pay you (for the hay), cant dig ("Who the hell cant dig a damn hole in the ground?")

### 3.5.1 Lexical Choices

If Darl's typical reaction to a sad event is laughter, Jewel's reaction is cursing. Ironically, the illegitimate son of the local minister Whitfield uses very unholy words precisely when handling the coffin. Where Cash is still focused on balance, Jewel addresses him with these words: "**Pick up! Pick up!, goddamn your thick-nosed soul to hell, pick up!**" (344) This sentence provides a synthesis of several typical characteristics: hastiness as opposed to Cash's hesitancy, cursing instead of Cash's reverence and Jewel's own way of dealing with death. Jewel never utters such words as "coffin," "bury" or "grave." When he wants to say "grave" he only says a "**damn hole.**" Jewel's sentence "Who the **hell** cant **dig** a **damn hole** in the ground?" (955) containing four keywords giving the impression of disrespect is followed by Anse's words: "It aint **respectful**, talking that way about her **grave.**" (956) Anse in his answer equally accumulates his keywords. "**Respectful**" and "**grave**" are both uttered only twice and both uttered only by Anse. It is also worthy of note that Jewel is opposed and admonished by Anse who is not his father.

The third and most serious personal conflict, marked by the word "**goddamn**," is the conflict with Darl. As if Jewel's cursing was a response to Darl's jealousy. In their own words: "**Goddamn** you," (339) says Jewel and "**Goddamn** him" (340) responds the other one. The only moment when somebody gives voice to Jewel's typical cursing is in answer to him, and this somebody is his older brother. Their hatred is mutual. Jewel then uses the same word when he urges the others to tie Darl up for setting the barn on fire. His foul language is a defiance that always turns against the family members older than himself (Anse, Cash, Darl).

And still the same word is used as an adjective modifying the nouns connected to death and the strange journey: a **mule**, the **team**, the **bridge**, the **town** and the grave (the "**hole**"). The same is true of the activities and words that accompany the journey: "**goddamn hand**," "**goddamn mouth**."

### 3.5.2 Jewel's Mind Style

Jewel's utterances are very short (only Dewey Dell has shorter utterances) and he doesn't ask many questions. Only his high extroversion score (2.13) seems to show some regard for the people around him. On closer examination, however, we see that he is often just giving orders, and his phrase "You go to hell" (550) does not indicate genuine and altruistic interest.

As far as Jewel's lexical choices are concerned, it is mostly centred around one word. But then it is interesting what this word is associated with.

First, it is related to his brother, when it conveys real hatred. The reasons for this bad relationship cannot be deduced from his words. Second, the whole journey and everything connected with it bothers Jewel, and this is understandable. Third, the swearing is his reaction to his mother's death, his way of coping with the situation.

In this third case, his swearing cannot be taken too seriously. Whatever he says, he helps move the coffin into the wagon, then sacrifices his horse, and finally is struck by fire as he carries the coffin out of the burning barn. Therefore, it is possible to see his harsh speech as a peculiar expression of love for his mother.

### 3.5.3 Jewel in Bockting's analysis

Darl's lexical sets mentioned above (3.4.3) also had the function of creating the physical setting of the novel. But this is not the case with Jewel; the sense of place, time or participants is absent and so he presents us only with "a confused and disorganized set of attitudes." (Bockting 117) Jewel often places himself in the role of speaker.



As with Darl, Bockting looks for the origins of Jewel's mind style in his mother's attitude at the time he was born. His name "Jewel" symbolizes the value he has for her. Cora reports Addie calling him a cross, a salvation and making him her God. Jewel then "lives out his mother's conceptualization of him through his every posture, gesture and action, and by his exclusive devotion to her." (Bockting 118)

Essential to understanding Jewel's personality is the concept of space. His tall figure, his special place in the family (between the two oldest and the two youngest children) and his need to have a horse attest to this desire. In his own space he ignores others with pride and self-sufficiency. In his discourse he uses imperatives, he is impatient and often tends to end any conversation. Even his questions discourage conversation and dismiss people with their rhetorical element. (Bockting 119-120)

Bockting concludes her reflection on Jewel by pointing out that, like Darl, he suffers because of his mother and, like him, joins her in death when he loses his horse, which offered him freedom and space.

### 3.6 Dewey Dell: A Motherless Daughter

Type of Expressions	List of Keywords, Key Terms and N-Grams
<b>Status and Situation</b>	banana (3/0), bush, drugstore (6/1), turpentine (1/0), seventeen (1/1), money (9/12), female trouble (2/0), tell nobody (2/0 = about what was sold), Lafe said, told me, could get (5/2)
<b>Language</b>	sneak (4/0), rather, (2/0), gimme (2/0), tend (2/0 = care for), lessen (1/0 instead of listen),
<b>Personal Features</b>	sneak (reproach to Vardaman), behave (to Vardaman), tend (2/0 = care for - the cow) durn little sneak (3/0), green-eating tub (about Peabody), I got the (6/0 money), not mine (5/0), I could get (5/0 something, it = abortifacient), to sleep (4/0 to Vardaman), you promised (3/0 to Anse, almost blackmail), he told (3/0 = Lafe told her = dependence), said I could (3/0 Lafe said), just know (3/0 it will not work), your supper (2/0 - the others "supper" without "your": 9 times), I got (13/12 focused on her problem, got the money), got to (10/13 necessity), female trouble, turpentine, tell nobody, Lafe said, could get,

#### 3.6.1 Lexical Choices

**Sneak** or **durn little sneak**: She seeks solitude and is suspicious. When she says "I wouldn't never **tell nobody**" (805, 807) while trying to buy an abortifacient, she repeats it twice and uses multiple negation. Double negation is their common dialect but here she tries to emphasize the words as much as possible.

Speaking to Vardaman, she is taking care of a child who just lost his mother: **your supper, behave, sleep, banana.**

The words that would be expected, but are missing, are words expressing strong feelings for her mother and words expressing deep grief over her death. She insists that her father **promised** his wife to bury her in the city, and thus she blackmails him in pursuit of her own interests as she wants to buy the abortifacient.

Her dependence on her lover is evident in words like "**he told**," "**Lafe said**," "**could get**" or "**got to**." She thinks her problem can be solved simply with money: "I got," "I could get." Finally, when she is given "**turpentine**," deceived and disappointed she says she **just knows** it will not work.

### 3.6.2 Dewey Dell's Mind Style

She's taking care of a child (Vardaman) who just lost his mother. And yet she is unwilling to take care of her own child. She accepts a responsibility that is not hers and renounces her own. No words of love for her mother might indicate that she was not a beloved daughter.

She is manipulated by the father of her child and for her part, she tries to manipulate her father by invoking his promise to go to Jefferson. Then she tries to bribe a druggist and promises him she will the secret as she keeps her own.

Dewey Dell tries to trick the others like they tricked her, but being young and inexperienced, she ends up as the one who fails.

### 3.6.3 Dewey Dell in Bockting's analysis

Dewey Dell conceptualizes<sup>50</sup> herself invisible to the world and totally alone, and so she is conceptualized by the others as well. (Bockting 121) Her lexical set is limited, with an amazing number of clauses with first-person pronouns.

Her worldview has a triple motivation: her sexual relationship, the "urge to disclaim responsibility for the consequences," (Bockting 123) and her need for her family's attention, which she never gets. Her mothering behavior is her coping strategy. Still, she sees her mother's passing and her own motherhood as something that happened too soon. (Bockting 124)

Her mind style is influenced by her mother's attitude. Addie gave her away and ignored her presence. Therefore, Dewey Dell later experienced emptiness, void and loneliness. (Bockting 143)

### 3.7 Vardaman: A Mourning Orphan

Type of Expressions	List of Keywords, Key Terms and N-Grams
Status and Situation	train, town boy, dust, maw, smell her (2/0)
Language	kilt (7/0), aw (1/0), whew (1/0), hah (1/0 exclamations), a-goin, a- layin, a-coming, maw ("you kilt my mow" 179), kilt her,
Personal Features	kilt, he kilt (4/0), black (2/0 legs looking black in the darkness), cry (2/0 comforting Darl), nigger (2/0), looks like (2/0), light (3/0 in the sense "fly down and sit on" concerning buzzard), rabbit, possum, cat, fish (3/7), dust (1/0), Samson (1/0 "Mr. Samson said . . ."), whip (1/0), nail (7/2), nail her (3/0), to nail (4/0), cook (3/1), train, town boy, dirt, fat, seen it (7/0 = saw it), let me ride (5/0), why does (4/0), why does it (2/0), why does she (2/0), why cant (2/0), how can (2/0 = how can she see)

#### 3.7.1 Lexical Choices

Vardaman's expressions contain several exclamations (**whew**, **hah**, **aw**) and very few unusual words. Interestingly, the only examples of unusual words revolve around the death of his mother: maw, kilt. In his search for the cause of his mother's departure he says: "**you kilt my mow**" (179). Although Peabody is viewed as a **fat** killer who visited his mother immediately before her death, the reproach for killing her is addressed to Peabody's mules.

<sup>50</sup> The word "conceptualize" is used abundantly by Bockting when referring to two basic elements of one's mind style: the conceptualization of mental self and the conceptualization of the (fictional) world.

In this moment one prominent feature of Vardaman can be noted. Vardaman speaks to mules. In his mind animals are always present: **fish**, **horse**, **rabbit**, **possum**, **cat** and finally the **buzzards**<sup>51</sup> harassing his mother. All these seven animals (mules included) are connected to his dead mother in some way. His mother is a **horse** and she is a **fish**. "Then mine can be a **fish**, cant it, Darl?" he says (356). The shortest of his sections contains only one sentence, the sentence asserting this new identity of his mother. The other two animals (**rabbit** and **possum**) are the ones that have gone on a long journey, like his mother is now making. The mention seems to connect the death of his mother to the death of some little animals he might have experienced in the past. The last two animals are those that endanger the coffin in his eyes. Vardaman decides to protect his mother against the **buzzards** and begs his brother to chase away a **cat**: "Are you going to keep the **cat** away, Darl?" (935) Two aspects of his relationship with Darl are connected here: their shared understanding for animals and thus also their strange notion of the changing identity of their mother (**horse**, **fish**) is connected to Vardaman's trust in his older brother.

Vardaman's imagination enables him to notice that Cash's and Jewel's wounds have something in common. He articulates his observation in the word "**nigger**." "Your foot **looks like a nigger's** foot, Cash" (923) he says and then he addresses the other one saying "Your back **looks like a nigger's**, Jewel." (932) Vardaman is only partially conscious of what he noticed, i.e., that these two alienated brothers became closer in the service to their mother when saving her from the fire and from the water. The day before this observation Vardaman speaks about Dewey Dell's and his own legs that appear **black** in the darkness (893).

"Jewel would a **whipped** him." (987) This sentence conveys admiration for his older brother in the situation of Jewel's conflict with an unknown man.

The n-gram "**seen it**" is typical only for Vardaman. And it is always connected to Vernon mostly as the subject of seeing. There are two objects (Vardaman's mother and a big **fish** he caught) that merge in one in the moment of Vardaman's shock caused by the death of his mother. In this moment

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<sup>51</sup> The description of the birds corresponds to the turkey buzzard which is a type of vulture, not an actual buzzard. Therefore the bird is ominous especially when compared to a little boy.

he runs to Vernon's house. Vernon becomes a witness and a confidant when Vardaman's mother becomes a **fish**: "And so it was there in the **dust**. You **seen it** Cash is fixing to **nail her**, but you **seen it**." (257) Vardaman is the only one who pronounces the word "dust" speaking thus about the manifest object that the others perceive as well but do not speak about (20 occurrences in the book and only this one occurrence in direct speech). Later on when Vardaman is trying to catch another **fish** he tells Vernon: "It's in here, Dewey Dell **seen it**." (334) Now the trusted person who "**seen it**" is Dewey Dell. But Vernon is the addressee of the message. The situation is a very delicate one because Vernon and Cora are just returning from the funeral.

Vardaman's low extroversion score and high questions score are in accordance with the fact that he is a child. The corresponding phrases are: "**why does**," "**why does it**," "**why does she**," "**why cant**" or "**how can**."

### 3.7.2 Vardaman's Mind Style

Vardaman's mental internal processes are perceived mostly as processes of the external world. In these processes, however, the comprehension of causality is greatly weakened. Therefore, he contemplates the connection with the fish and punishes the mules for killing his mother. His mother is a fish, she follows rabbits and possums on her journey and she is endangered by other animals. In this way, Vardaman can work out thoughts about what has happened and about his position in what has happened. He sees himself as a protector of his mother and can also explain why her coffin fell into the water.

He seeks witnesses for his reasoning, people whom he trusts (Tull and Dewey Dell) and who "have seen it." His musings are not without a certain unintended depth, and so he finds understanding with his half-mad but intelligent brother Darl.

### 3.7.3 Vardaman in Bockting's analysis

Bockting starts her analysis with the observation of the ways in which other characters call Vardaman. Aware of his name they call him instead "that boy," "the durn little tyke," or other similar

words. All the same, he is viewed with tenderness and compassion because of his small figure. He gets some attention from sonless Tull, whereas he lacks the attention of his own father. (Bockting 126 - 127)

His lexical choices extend the rural set constituted by Darl's and Dewey Dell's sections but his nouns are scarce in modifications except a few simple adjectives. (Bockting 127)

The temporal proximity of the death of the fish and the death of his mother causes Vardaman to link these two events. The fish can swim and he cannot catch it.

Vardaman often perceives himself as an experiencer of his mental processes. This can be seen especially in his usage of such clauses as "I can feel," "I can hear," or "I can cry." He avoids mentioning events related to his mother's death except the phrase "you kilt my mow." (179) He tries to understand the death not only through causality but also through analogy when he compares his mother's disappearance to that of Jewel's horse, which he can no longer see and yet can still hear. (Bockting 129-130)

The sudden and drastic changes of his world cause regression in his verbal expressions, so that he seems younger than he is. As to his non-verbal behavior, he looks for role models in others around him. He partially accepts their own conceptualization of Addie's death when he partially acknowledges her actually being in the coffin. For this reason, he drills holes into the coffin so she can breathe. His conceptualization thus contains a doubleness which Tull notices when presenting Vardaman's actions as "erratic." (Bockting 131-132)

Bockting then notes the analogy between Jewel's horse and Vardaman's fish. When Vardaman thinks of the horse as Jewel's mother and then sees Jewel return without the horse, he only begins to perceive his own loss clearly and experiences a sense of emptiness. (Bockting 133-134)

### **3.8 Peabody: A Man His Size**

Type of Expressions	List of Keywords, Key Terms and N-Grams
Status and Situation	cure (2/0), visit (1/0), size (man my size), weigh (his weigh), charge, limp, hobble, skin, leg (6/8)
Language	Almighty (God Almighty), bluff (hill), damn (5/4)
Personal Features	sister (3/0 to Addie and Dewey Dell), bud (Vardaman), concrete (2/0 speaking to Cash, caring), balance (= in the sense "the rest", addressed to Cash, irony), spare (legs, irony), cure, murderer, throw, handcuff, limp, litter (about childbirth), patch (patch the leg = the work of another man), damn murderer, durn mountain, durn wall, damn mule, poor devil, short leg, bother you (3/1), your wife,

### 3.8.1 Peabody's Mind Style

Peabody is a doctor who views himself and the world with a mixture of irony, skepticism and sarcasm. He's always ready to help, but he sees problems more factually than emotionally. His attitude towards other people is honest and brotherly. His utterances are almost the longest (20.5 words), surpassed only by Whitfield (31.5 words). Also his questions score and extroversion score are nearly the highest because he is a doctor and so naturally turns to other people and approaches them with questions.

This can be evidenced by his key words: he sees himself as a "**man my size**" speaking about his **weigh** and about climbing the "**durn mountain**." He treats Cash very carefully and at the same time admonishes him with his own humor speaking about "**spare leg**" and especially using Cash's favorite word "**balance**" in the sense of "the rest". Cash will be **unbalanced** by his **limp** for the **balance** of his life. (1033) Cash doesn't want to **bother** his father, and Peabody sarcastically confirms that his father really didn't let him **bother** him. The doctor is outraged that his broken **leg** was stuck in **concrete** and speaks with contempt about the man who **patched** his **leg**. There is similar outrage about Darl and his arrest: the "**poor devil**" was arrested like a "**damn murderer**." He calls women in the family "**sisters**" and Vardaman is called a "**bud**."

## 3.9 Whitfield: A Transgressing Minister

Type of Expressions	List of Keywords, Key Terms and N-Grams
Status and Situation	old ford, this house,
Language	o (3/0), upon, thy, thee, transgression, perish, of mine, upon this house,
Personal Features	thigh (fight with Satan), cleanse, thy, vow, lip, transgression, beg, thanks, ruler, perish, Satan, encompass, wrestle, betray, king, fearsome, wrath, eternity, injure, protect, mighty, soul, grace, forgiveness (1/1), swear, undying love, fearsome thing, this house (3/0), me not (3/0), my soul (3/0), o mighty (2/0), let not (2/0),

### 3.9.1 Whitfield's Mind Style

With 16% of unique words, Whitfield's language appears to be the richest and his sentences are the longest (31.5). Conversely, his extroversion score is very low (0.11) because he speaks primarily to himself. His self-centeredness is already evident from these data. The richness of the language is then due to the fact that as a cleric he uses and overuses religious terminology. In this way, he reveals himself as a hypocrite; behind this language are motivations that are not noble. He does not want to be exposed as Addie's lover.

He **begs forgiveness** as he doesn't want to **perish**. He understands that he **betrayed** that family with his **transgression**. He perceives **eternity** as a "**fearsome thing**" and himself as the one who **wrestles** with **Satan**. He wants to **cleanse** his **soul** so that he will not be exposed to the **wrath** of God. From his last words, "God's **grace** upon **this house**," (662) one can see the relief that he did not have to say anything about his wrongdoing, because Addie was already dead when he came.

## 3.10 Samson: A Hospitable Farmer

Type of Expressions	List of Keywords, Key Terms and N-Grams
Status and Situation	loft (2/0 in his barn), Ishatawa, Lon (Quick's father), table, feed (3/8), tomorrow (3/12)
Language	sholy (surely),
Personal Features	foolishness, table (meal offered), womenfolk (1/0), particular (1/0), insult, meal, hay, fly (they'll have to fly), meal time, tomorrow morning, stay here (2/0), feed from (2/0), cant buy (2/0), from me (2/0), here tonight (2/0)



### 3.10.1 Samson's Mind Style

Samson mostly reports only what he himself says. The exceptions are his wife and Quick. So it seems that while he offers his help, he does not care what those people are saying. He speaks of his surroundings in an insider's way as a place he knows (i.e., he knows where the bridges are). Samson also speaks about his wife, saying that the refusal of her hospitality is an **insult**: "Well, since you are so **particular** about your **womenfolks**, I am too." (409) In this way (mentioning **womenfolks**), Samson alludes to the deceased in a sarcastic way. He comments on the fallen bridges in the same tone: "they'll have to **fly** then." (393)

All his keywords revolve around hospitality: he offers them his **table** because it is **meal time**, their mules can be **fed** on his **hay**, they would **stay** and continue the journey **tomorrow morning**.

## 3.11 Quick: A Witty Young Man

Type of Expressions	List of Keywords, Key Terms and N-Grams
Status and Situation	beyond, bridge (5/11), long time (about the bridge), heard about (= about the bridge), long time,
Language	pappy (children's word)
Personal Features	holiday (sarcastic), bridge (questioning), riding (notices Jewel), care (1/3, the Lord taking care of Anse), slip (slip quick = a hint of joke), is set (2/4)

### 3.11.1 Quick's Mind Style

Quick is the only one who repeats Anse's expression "**is set**". But there is one difference. In Anse the subject is always Addie: "her mind is set on it" (71, 93, 405, 407). Here the subject is Anse: "his mind **is set** on" (285), "Anse **is set** on it" (285, 312). Quick is clever and he tries to divine the motivation of others. Quick's sarcasm about Anse's **holiday** immediately precedes Samson's words about Anse's flying over the river. These two understand each other. Quick's observation about Cash slipping **quick** might be an allusion to Quick's own name. His name meaning "alive" is close to the word "witty."

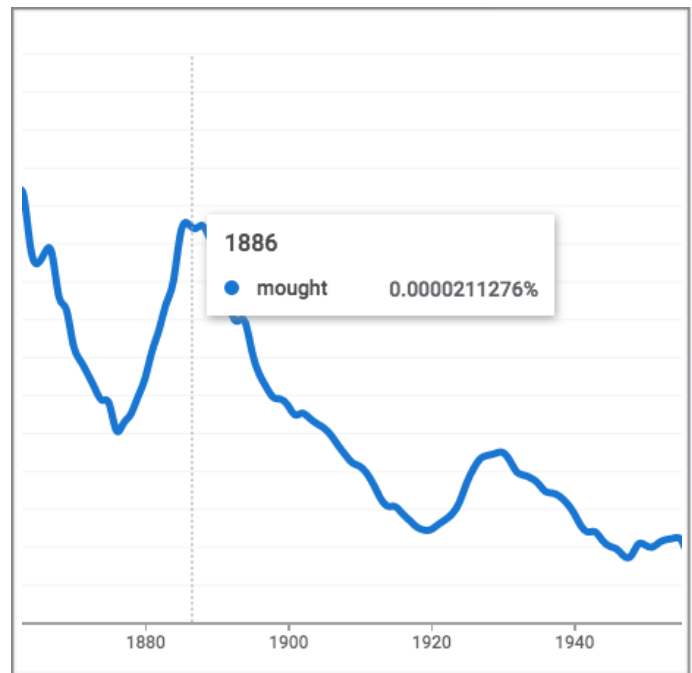
### 3.12 Vernon Tull: A Trustworthy Farmer

Type of Expressions	List of Keywords, Key Terms and N-Grams
<b>Status and Situation</b>	mess, roads (2/0), deep, haul (the wagon across), quicksand, mule (6/9), water (5/10), river (2/2), own wish (2/0 Addie's), the ford
<b>Language</b>	hern (1/0 instead of hers), holp (3/0), mought (2/0 = might), holt (2/0 =hold), hold (5/3), riz (= risen, dialect), circumvent (educated expression = joke?), wont be no (3/1)
<b>Personal Features</b>	holp, rush (2/0 no need to r., teint no r. ), likely (2/0), guard (against the hand of God), sacrilege (1/0), giveth (2/2 only in "The Lord giveth" shared with Anse and unknown speaker), harm, foolish, buggy (1/0), durned (I be durned 244), free (1/0), reward (1/3 shared only with Cora), my mule (4/0), into that (into that water),

#### 3.12.1 Vernon's Mind Style

Vernon is a man of short sentences, he is an experienced farmer who does not need to ask questions. His extroversion score (2.11) is surpassed only by Armstid when we consider that Jewel (2.13) mostly offends those he speaks, MacGowan (3.18) is an impostor and Jody (3.67) is an immature and dependent person. Thus Vernon emerges as one who sincerely cares for others. He offers his **help**, but at the same time sets reasonable limits. He reflects on what is **likely** to happen in the future. He instills hope or doubt: "I told Anse it **likely** wont be no need, I so hope it" (92) and "**Likely** time you set foot on that mess, it'll all go" (441). Some of the inconsistencies in his language, as noted below, may perhaps be a result of his moving between his wife's world and that of the farmers. He keeps some distance from his wife's way of thinking.

Some of his expressions are worth noting. For example the word "**mought**" may induce the impression of old times because it was used much more around 1800 than around 1930, as can be seen from the graph provided by Google Books Ngram Viewer.<sup>52</sup> But although he is the only one using this word, Vernon still uses "might" (70) in one case, which seems to be an inconsistency of the speaker or the author. One more such inconsistency is the usage of words



"**holt**" and "**hold**". Another one involves the difference between "help" and "**holp**".

Vernon is the man who understands cars, he speaks about Peabody's **buggy**, that would be a "Ford of its day,"<sup>53</sup> in the end of the nineteenth century. It might make impression of an old but still good vehicle in 1930.

Vernon uses Cora's keyword "**reward**" in his sarcastic response to Cora singing about heavenly reward when going home from Addie's funeral ceremony: "She has **hern**, wherever she went, she has her **reward** in being **free** of Anse Bundren." (330).

"**My mule** aint going **into that** water," (449) he says and delimits thus the extent of his help. He will help without making unwise decisions. Besides, he had already offered his team before the flood came, and that offer was not accepted at the right time.

### 3.13 Cora Tull: A Hypocrite

<sup>52</sup> Google Books Ngram Viewer: "mought" usage, <https://books.google.com/ngrams>.

<sup>53</sup> Encyclopædia Britannica, <https://www.britannica.com/technology/buggy>.

Type of Expressions	List of Keywords, Key Terms and N-Grams
Status and Situation	kitchen, bake (3/0), christian, sale, Kate, chicken, bazaar, Saturday (sell at the bazaar Saturday, utt.4), husband, use for them (for the cakes), little tyke (takes care of Vardaman)
Language	a-bolstering, a-ruining, a-trodding, a-tall (instead of at all), a-happening, tyke, poor little tyke
Personal Features	judge (4/0), duty (3/0), death (2/0), voice (3/0, =prayer), mortal, decree, stone-hearted, selfish, human, vanity, conceive, tribulation, holy, sustain, mercy, absolve, path of sin, terror, wisdom, warning, godly, faith, pray, suffering, fear, trust, creature, faithful, eternal, amen, reward, salvation, judgement, punishment, sin, grace, gift, christian, Lord, sign, mete (to judge and to mete), comfort (= God comforts sb.), christian duty, human lot, undying praise, eternal grace, mortal lot, hard human lot, holy name, and my (5/0), and my reward, God and my (3/0), my God (3/0), raise our voices, because (5/15 but in a specific way)

### 3.13.1 Cora's Mind Style

She uses the word "**because**" five times, and in all the cases the causality concerns the spiritual sphere, like "**because** my **faith** was strong", "**because** the **Lord** has **decreed**" or "**because** I **trust** in **my God**." (260) These three locutions express her alleged virtues whereas the remaining two suggest her harsh judgement addressed to Addie and her illusions: "**because** your life is hard is no sign that the **Lord's** **grace** is **absolving** you" (635) and "**because** you have been a faithful wife" (635). In Cora's preach to Addie this conjunction conveys the notion of pride and disdain rather than that of causality.

Cora employs a high number of unique words (10%), and so her true self is hidden behind a curtain of rich religious terminology, but perhaps her true self relies on this hiding, and hiding is a part of her mind style. The discrepancy between the simple theology of her utterances and the mundane thoughts she doesn't say aloud is typical for her. The word "cakes" is used 11 times by the others and only one time by herself. And still she cares more for the cakes than for the people. The **poor little tyke**, Vardaman, is an exception.

Cora thinks that the only sin Addie ever committed was being partial to Jewel, who did not love her, and she says: "There is your **sin**. And your **punishment** too. Jewel is your **punishment**. But where is your **salvation**?" (638). Addie is surprised because Cora in this way unwittingly identifies Addie's sin - her illegitimate son Jewel. Thus Cora eventually becomes a real clairvoyant and Addie

for her part becomes a prophet speaking about Jewel who will save her "from the water and from the fire" (641).

### 3.14 Kate Tull: A Silent Daughter

Type of Expressions	List of Keywords, Key Terms and N-Grams
Status and Situation	taken those cakes (3/0)
Language	to taken (5/0),
Personal Features	rich (1/0), lady 1/0), their (1/0), she ought (5/0),

#### 3.14.1 Kate's Mind Style

Kate repeats monotonously five times that the lady **"ought to taken"** (1, 3, 7, 13, 111) the cakes her mother baked. And she also says with resignation: "But those **rich** town **ladies** can change **their** minds" (3) Beyond this statement of social inequality, no conclusions can be drawn from her short list of keywords.

### 3.15 Armstid: A Caring Farmer

Type of Expressions	List of Keywords, Key Terms and N-Grams
Status and Situation	afternoon, dinner, span (= span of mules), weather, shade, forty dollar team, worth forty,
Language	dicker, victuals, hot victuals, a broke leg,
Personal Features	welcome (4/0), dry (2/0), comfortable (get Cash c.), bed-rid (Cash might be), victuals, stale (it'll be stale = he is caring), suit (might suit = proposing a solution), early start tomorrow, and eat, come in and, in and dry, my team (= take my team = offers his mules), getting her (= Addie in Jefferson, into the ground = planning and caring), come in,

#### 3.15.1 Armstid's Mind Style

"You **come in and dry and eat**" (677) is Armstid's mind style in a nutshell. His keywords express hospitality (**welcome, come in, dry, eat, hot victuals, stale**). He is caring: worried about Cash (**comfortable, bed-rid**), thinking about Addie (**getting her**). Armstid is a man of plans (**suit, early start tomorrow, getting her**), projects (**forty dollar team**), and generous offers of help (**victuals, my team**).

### 3.16 Moseley: A Respectable Druggist

Type of Expressions	List of Keywords, Key Terms and N-Grams
Status and Situation	regular, church-member, druggist, store (3/2),
Language	
Personal Features	defy, wedding (1/0), wedding license, advice (1/0), nipple, respectable (druggist), prosecute, druggist, precious (your precious Lafe, irony), little respect, respectable druggist, notion (out of your head), good mind (decided to tell her relatives), back home, tell your (3/0), tell your pa, and go, be enough

#### 3.16.1 Moseley's Mind Style

Moseley describes himself as a **respectable druggist**. (806) Even though a drugstore involved candy counter, toys, soda fountain, tobacco, and cosmetics, a druggist in 1920s might have been a college-educated man called a pharmacist. There were about 66200 practicing pharmacists in the United States in 1920,<sup>54</sup> but the older ones among them belonged to those less educated. In 1900 only about 12% of American pharmacists had graduated from a pharmacy program.<sup>55</sup> Pharmacists were bound by a new Code of Ethics adopted in 1922 by the American Pharmaceutical Association.<sup>56</sup>

So we can hear him speak about **wedding license** and giving Dewey Dell **advice** to go **back home**. His questions score (0.88) is well above the others. And in his case, it marks a genuine concern for the other person: he asks Dewey Dell about her mother, her family or Lafe. He then acts in accordance

<sup>54</sup> Bob Zebroski, *A Brief History of Pharmacy: Humanity's Search for Wellness* (New York: Routledge, 2016), 166.

<sup>55</sup> Zebroski, *A Brief History of Pharmacy*, 176.

<sup>56</sup> Zebroski, *A Brief History of Pharmacy*, 153.

with the Code of Ethics and his conscience and directs her to her father, saying "**tell your pa.**" He thus presents himself as a caring person faithful to the principles of his profession.

### 3.17 MacGowan: An Impostor

Type of Expressions	List of Keywords, Key Terms and N-Grams
Status and Situation	business, treatment (2/0), ethical, penitentiary, knowledge, calomel (mineral containing mercury, used as a drug), price, office, skill, perform, dysentery, learn, operation, prescription, bad case, right doctor, little medicine, the treatment, get sick,
Language	belly, paltry, sawbuck, bunch (of old doctors), belch, madam, pooh, paltry sawbuck, in your belly, female troubles, realise that,
Personal Features	water-jointed (old doctors), handsome, whistle (give me a whistle), watch out, pretty girl, you come back, all sorts of things (a doctor learns),

#### 3.17.1 MacGowan's Mind Style

MacGowan appears to be the employee of a druggist. As such, he would be called a "drug clerk."<sup>57</sup>

It would be unthinkable for him to have any education worth mentioning. He only tries to give the impression of a "**right doctor**" performing **treatment** or **operation** and using a whole repertoire of supposedly technical terms like "**calomel**," "**ethical**," "**office**," "**perform**," "**bad case**," "**dysentery**" or "**prescription**."

His mind style can be seen as condensed in one sarcastic utterance that is only partially understandable to Dewey Dell: "You see, I cant put no **price** on my **knowledge** and **skill**. Certainly not for no little **paltry sawbuck**" (1103) In this case, both sides of MacGowan's role are recognizable in one utterance. Speaking about his knowledge and skill, he mentions his pretended medical education, and using a double negation and a colloquial expression in the second sentence, he, probably deliberately, speaks as a man of little education. This dissonance in his discourse causes the alteration of hope and suspicion in Dewey Dell. Were she not a country girl, she would be less vulnerable in this kind of encounter. MacGowan is a ruthless manipulator who, nevertheless, would

<sup>57</sup> Zebroski, *A Brief History of Pharmacy*, 100.

not be successful if he did not meet people naive enough to believe him, people like Jody and Dewey Dell. His contempt for educated people is mixed with cowardice, and so tells Jody to be on guard as he sends him off, saying: "You keep your eye peeled, now, and give me a **whistle**." (1053)

His extroversion score (3.18) is similar to that of Armstid, (3.13) and it seems to manifest his altruism. But whereas Armstid really cares for the others, MacGowan only pretends to care. The same can be said of his very high questions score (0.64).

### 3.18 Jody: A Helpful Accomplice

Type of Expressions	List of Keywords, Key Terms and N-Grams
Status and Situation	Skeet (4/0), stairs, stern (2/1), prescription (1/2), consulting (1/0), girl (2/5), doctor (4/17), old man (1/1), prescription case (1/1), wants to see (2/0 the doctor), when I said (2/0, reporting to MacGowan), see the doctor (2/0),
Language	mamma (1/0),
Personal Features	wink, pretty (2/3), country girl (2/0), country woman (1/0 Jody has low social position but he is still from the town), she looks (2/0 the rare case when Dewey Dell is appreciated as being pretty, the only other person saying this is MacGowan)

#### 3.18.1 Jody's Mind Style

No speech of Jody is reported by anybody except MacGowan. Jody as reported by MacGowan speaks only about that **country girl** and addresses only MacGowan. Jody is portrayed as totally dependent on MacGowan. His "extroversion score" (3.67), i.e. "you" pronounced 11 times in his 15 utterances never means care for the others, and is always directed towards MacGowan.

He is being used by MacGowan for a service that is unrelated to his work, and although he rebels against it (1052), his main role is then to be a lookout when injustice is happening and his superior is at risk of sanctions.

### 3.19 Some Features Common to More Characters



The first common topic to be briefly mentioned is the question of causality. Cora's strange usage of the word "because" has already been discussed above. For Vardaman, the search for the cause is linked to the word "why". Being a child he asks many questions (reaching a score of 0.49) but his understanding of causality is surreal and fantastic (e.g. 259, 880, 888). Darl explores this notion in the mental processes of the others (132, 358) or his own (361, 1148).

It was already mentioned that sometimes the discrepancy between spoken and unspoken is important for a character's mind style. It should also be noted that the reasons for such a discrepancy are not always the same. Cora could thus be exposed largely as a hypocrite, Darl could be seen as someone who has to reduce the immense ocean of his thinking whenever he speaks aloud, while MacGowan is simply an impostor.

One more item to thematize might be the motivation of the characters as far as explicitly uttered. Dewey Dell is motivated by what she perceives as a necessity (**got to**), Anse repeats his key word "**promise**", Jewel is focused on his horse (**rather pay you, mouthful, saddle**) and Vardaman is looking forward to a banana (though "banana" is a key word of Dewey Dell who tries to motivate Vardaman) and a toy. The complex problem of the relationship between the main motivation, that is, their mother's funeral, and secondary motivations cannot be examined using keywords alone.

Finally, the tables with keywords illustrate the differences in the language of the characters. It can be seen that the way a character speaks or swears is always in harmony with his or her social status and constitutes an organic part of their mind style.

## Conclusion

The fact that the characters of William Faulkner's novel *As I Lay Dying* have their typical expressions and typical diction has been noticed by many readers and critics. But the question of the consistency or pervasive nature of their language has not yet been investigated using the quantitative computer-based method.

After isolating the characters' direct speech, rearranging their sentences according to the speaker, creating 18 corpora and comparing them, it could be clearly seen that the individual characters are equipped with many words that belong to them explicitly as just their own expressions. And that they are equally given words that they know, and that we would expect them to use, but which they consistently avoid. It has also been confirmed that the choice of both these sets of typical expressions is far from arbitrary.

Regarding this modernist novel, no one has questioned the fact that the language or diction of the characters is distinguishable; there were no doubts similar to those associated with Woolf's novel *The Waves*.<sup>58</sup> But still it was uncertain whether and to what extent the diversity of Faulkner's characters could actually be quantified. This analysis shows and definitively proves that it is possible and that each of the examined characters has his or her own linguistic style concerning not only their language and life situation, but also their personal features and attitudes, which are reflected in their utterances as a clearly discernible mind style. For some of the characters, the number of their unique expressions or "key words" is surprisingly large. Such a huge amount would be difficult or impossible to process without computer technology.

On the other hand, it is quite certain that this method will not result in a complete mind style of the characters. There are several reasons. First, the corpora of the characters are compared against the corpora of all the remaining characters but not against any external and independent corpora. As a result, we miss what could be considered the common mind style of all the characters. Second, in some of the characters a part of their mind style consists in the discrepancy between what they say aloud and what they think. Such a difference can only be detected by comparing the whole material given by their stream of consciousness with that of their utterances. This would not be possible to achieve using this method, however, because their stream of consciousness is not expressed through their typical diction. Third, some of the utterances may say more about the mind style of the person

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<sup>58</sup> Balossi writes that several critics claim that Woolf's characters in *The Waves* have no individual identity and thus her work aims to prove that this is not the case. Balossi, *A Corpus Linguistic Approach*, 1.

reporting them than the person who allegedly pronounced them. This aspect could be analyzed by creating differently arranged corpora.

For the seven members of the Bundren family, Ineke Bockting's analysis is added. She also works with the concept of mind style, but the starting point for her work is partly the view of psychoanalysis and partly the text of the complete stream of consciousness of individual characters. Therefore, she focuses both on the beginning of the Bundren siblings' lives (and their relationship with their mother) and on how each character is seen through the stream of consciousness of the others. In this way she is able to acquire a very extensive knowledge of the mind style of the characters. A comparison with the quantitative method shows that the latter is entirely consistent with her findings, that it can provide some additional insights, and that it can present results that are to some extent exact.

At least seven of Faulkner's characters studied here appear in his other works: Dewey Dell, Darl, Peabody, Whitfield, Cora, Vernon and Armstid.<sup>59</sup> The question of the coherence of their language could therefore be extended to these other works, and future research on their mind style could proceed in this direction.

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<sup>59</sup> Dewey Dell: *The Sound and the Fury*, Darl: "Uncle Willy," Peabody: *Sartoris*, *The Reivers*, *Requiem for a Nun*, *The Hamlet*, *The Town*, and some short stories, Whitfield: *The Hamlet*, "Shingles for the Lord," "Tomorrow," Cora: *The Hamlet*, *The Town*, *The Mansion* (i.e. the trilogy), Vernon: *Sanctuary*, the trilogy and some short stories, Armstid: *Light in August*, the trilogy, and "Shingles for the Lord."

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